

The New
Amberola
GRAPHIC

October, 1987
(Autumn Issue)
(Mailed early December)

62

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October, 1987
(Autumn)

The New Amberola Graphic

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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

Important Notice

At our recent audit with the post office, it was pointed out that our authorization for second class mailing states a frequency of January, April, July and November -- not summer, fall, winter and spring. We are therefore required to carry these dates on the cover, even though we are somewhat behind this schedule (this issue is actually being mailed in early Dec.). Whether or not we will ever be able to co-incide with the official date is uncertain. In any event, please don't complain to your local post office that deliver of the GRAPHIC takes two months!

We tried to get this issue out by November 20th, but there were just too many unforeseen delays and complications. However, it is ahead of the last issue, and we're going to continue our effort to move publication time up with each succeeding issue. For the winter issue please have all material to us by February 5th.

Best wishes to all of our readers for the upcoming holiday season.

Barbara M. Bryan
(1912 - 1987)

The spunky little lady who is about to put a black label Diamond Disc on her family's Edison "Moderne" in the cover photo (circa 1921) was Barbara Mullett who, many years later, became my mother. Music was always a part of her life, and she had fond memories of growing up in an Edison household.

She remembered getting together with other families for a dance at one home or another; there were Victrolas, Grafonolas, and an occasional player piano, but theirs was the only home with an Edison, and none of their friends had seen anything quite like it. Even though their home town of Springfield, Massachusetts was the third largest city in the state, their dealer (M. Steinert) discontinued the Edison line about 1925 and it was necessary to go north to Holyoke to buy records. My mother recalled that from time to time she, her sister, her brother, and mother or father would each chip in a quarter. The three kids would pile into the car Friday night after supper and head for Holyoke for an evening at the Edison dealer's. They would pore over the supplements and catalogue, listen to as many records as the dealer would tolerate, and return to Springfield at closing time with one new Edison Diamond Disc. While their tastes leaned toward the Georgia Melodians or Duke Yellman's Orchestra, Charles Hart's rendition of "Golden Days" from "The Student Prince" was purchased for my grandmother on one of these expeditions — perhaps for Mother's Day or her birthday. Around 1930 my grandfather adapted the "Moderne" with an American Bosch pick-up so he could play standard records through his Zenith radio.

Even before I inherited the Edison as a nine-year-old, my mother encouraged an appreciation for music and saw that I acquired records from about the age of four. When the embryonic collection overflowed a storage box, she ripped out some un-needed shelves in the pantry and built me a cabinet for records, books and toys. Unknown to me, she obtained my first cylinder Graphophone from a neighbor who was moving, and when she found it didn't work tinkered with it, sewed a new belt, and made a paper cone horn so that the day I got off the school bus (at age seven) she had it playing in the front yard! As my collection began to grow she started a simple catalogue system and gave me incentive to keep it up. When I was ten she got me a fifteen minute interview on television, and she frequently saw that I got to auctions and household sales when records and phonographs were advertised. She never lost interest in "what's new" with my collection, and she was an avid reader of the GRAPHIC (and never failed to find all the typos!). Although I couldn't verbalize it if I had to, a part of the GRAPHIC is a reflection of my mother and her influence on me.

But I am not an only child. She also saw to it that my brother got equal time with fishing and baseball, not to mention their overnight "camp-outs" in the Nash Statesman (remember the seats that made into a bed?), complete with breakfast cooked on a Coleman stove the next morning! She was a clever and multi-talented person. She attended concerts as well as baseball games; she fished and played the piano; she could do The New York Times Sunday crossword puzzle in no time and talk shop with the auto mechanic. She did much volunteer service work and even had a brief fling into politics in the 1960's. She was a doer, an organizer, and an instigator of many activities.

Although the GRAPHIC has grown over the years, many of you seem like extended family to me. A few of you even knew my mother in past years when I was still in school and living at home, and several of you inquired about her in recent years when her health began to decline seriously. A year ago she fractured her pelvis and was never able to recover from this setback. She died in Bennington this past September at the age of 75 and was buried in the family plot in Ticonderoga, N.Y. in October.

So now my brother and I bid farewell to the last of our predecessors -- the little lady who would be happy to show you how their New Edison works.

— Martin

The Gramophone Turns 100!

Few collectors have realized the fact (and to our knowledge, no collector publication has made more than a passing acknowledgment) that 1987 is the centennial year of Emile Berliner's Gramophone! While the first year of the invention saw only a series of crude experimental devices, Berliner had already decided that a laterally traced groove was superior to Edison's vertical, and his first gramophone patent was issued on November 8 for that principle.

The following paper was delivered by Edwin J. Houston on November 25, 1887 and appeared in the Journal of the Franklin Institute the following January. It outlines the basics of Berliner's work and compares gramophone principles with those of the tinfoil phonograph. (Note that the patent is based on a model using a cylinder, but a "more recent form" employs a glass disc which is recorded on from the bottom!) While the text is a bit dry, we feel it significant enough to reprint in its entirety. We thank Paul Harpold for furnishing the article, and Berliner's own paper of 1888 will be reprinted in the GRAPHIC sometime next year.

JOURNAL OF THE FRANKLIN INSTITUTE OF THE STATE OF PENNSYLVANIA. FOR THE PROMOTION OF THE MECHANIC ARTS.

THE GRAMOPHONE.

By PROF. EDWIN J. HOUSTON.

The early promises of the actual practical applications of Mr. Edison's phonograph have never yet been fully realized, and this, too, despite the fact that much ingenious work has been expended on its improvement.

The causes of such failure are two-fold:

(1.) The phonograph, as originally constructed, failed to correctly reproduce articulate speech.

It gave readily, with fair accuracy, the pitch of the uttered sounds, and, to a certain extent, reproduced their intensity or loudness; but it failed, almost completely, to give anything but approximations of the loudness or intensity of the overtones on which the quality of the speaker's voice depends. That is, although the spoken words were readily recognized, the speaker's voice could not readily be distinguished, especially when the words spoken into the phonograph were uttered in a loud tone.

(2.) The phonograph-record, as originally obtained, was of a perishable nature, and failed to reproduce the spoken words more than a comparatively few times.

The record was received on a sheet of tin foil, so that when the stylus or point attached to the diaphragm, when used to reproduce the speech, was caused to traverse the record a few times it gradually wore off the ridges, or changed the configuration of the hollows, thus either entirely obliterating the records, or rendering

them unintelligible. When used to receive the speech, this diaphragm may be called the transmitting diaphragm; when used to reproduce speech, it may be called the receiving diaphragm.

The difficulties already alluded to arose to a great extent from the fact that in the original form of phonograph the movements of the diaphragm, under the influence of the sound waves, caused the point attached to said diaphragm to indent the sheet of tin foil, on which the point rested, to depths, the extent of which varied with the amplitude of the vibrations of the diaphragm. The distance between indentations of the same order represented the wave lengths, or, in other words, the record was traced or engraved on the tin foil, as alternate hollows and ridges of varying depths, as must of course have been the case, since the cutting or indenting stylus or point was moved at right angles to the surface of the tin foil.

The extent to which the indentations of the phonogram-record accurately copied the movements of the transmitting diaphragm, necessarily measured the accuracy with which such record could reproduce exactly similar movements in the receiving diaphragm and thus reproduce exact copies of the original sounds. To what extent is this similarity maintained?

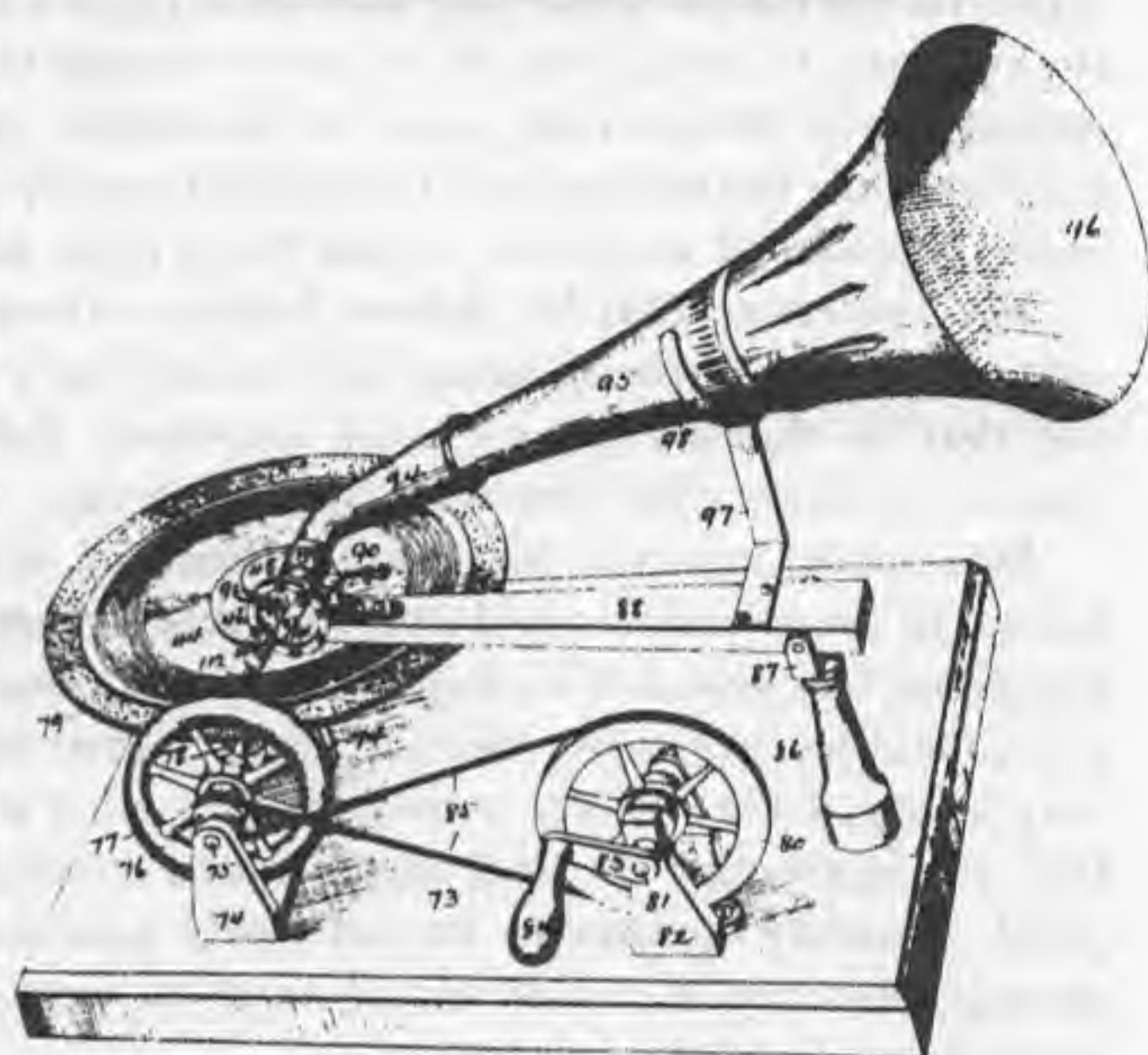
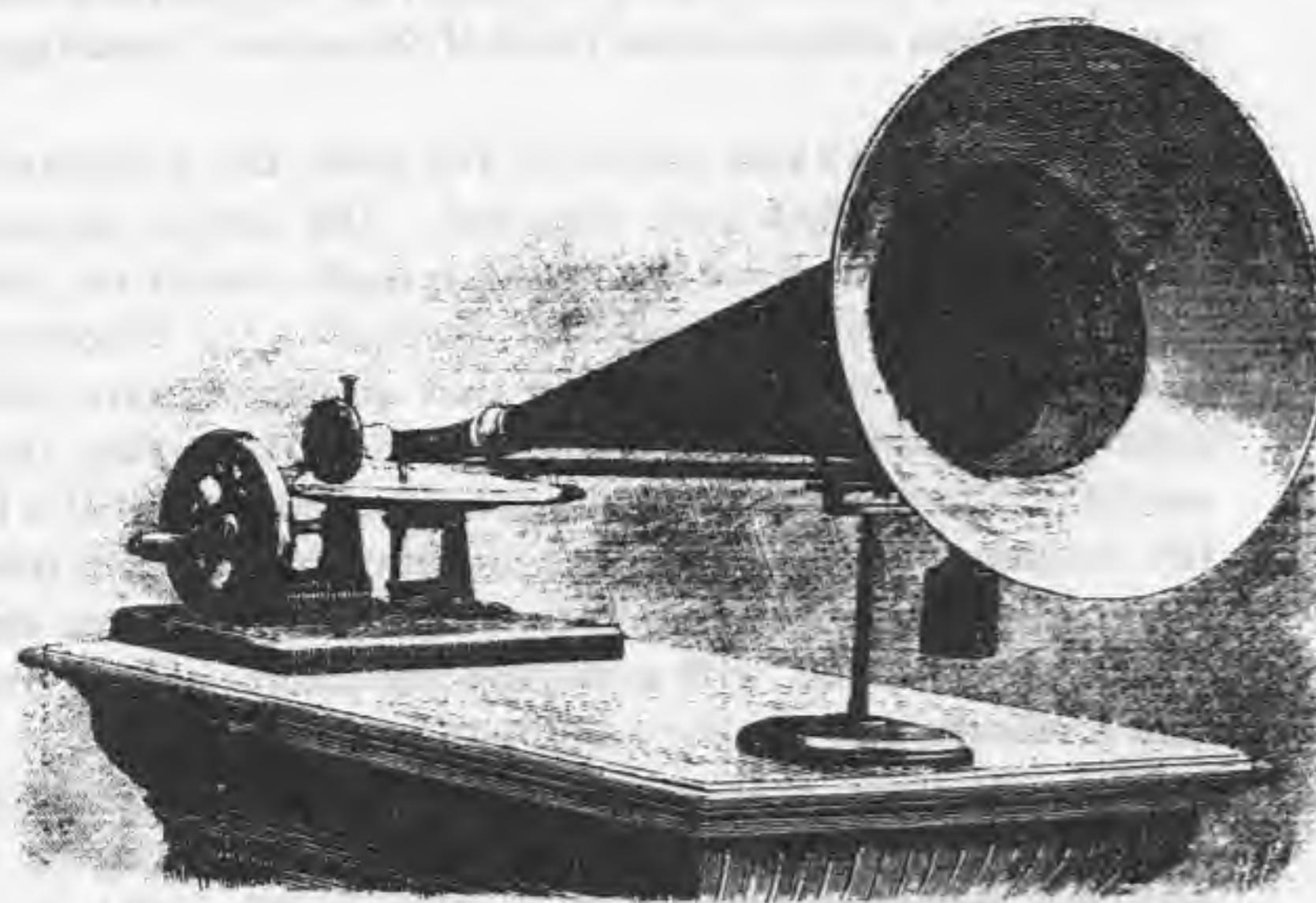
Evidently no difficulty exists to correctly impress on the record the frequency of the to and fro movements of the transmitting diaphragm so far as the fundamental tones of the spoken words are concerned, nor, indeed, to a great extent, the relative frequency of the overtones. But, a very serious difficulty arises when it is endeavored to preserve in the record the amplitude of the motion of the transmitting diaphragm, especially the relative amplitudes of the additional or over-tones. The cause of this difficulty is to be found in the fact that the degree of resistance to indentation, offered by the tin foil, or indeed by any ordinary material, does not increase in the same ratio as the depth of indentation, but in a much more rapid ratio. It therefore follows that the relative depths of the phonogram-record indentations are not a correct reproduction of the movements of the transmitting diaphragm, consequently the phonogram-record is unable to correctly reproduce the quality of a speaker's voice, on which a recognition of the same depends.

Under these circumstances, it is evident that there will be a closer reproduction of the quality of any tone, when the same is uttered into the receiving diaphragm in a low tone, since then the differences in the intensities of the over-tones are less pronounced. This fact was noticed, in the early use of the phonograph, but the construction of the apparatus was such as to necessitate the use of very loud tones, when it was desired to cause the reproduced tones to be heard by many people at once.

It should be borne in mind, therefore, that perhaps the principal cause of the failure of the early form of the phonograph to come into extensive commercial use, did not arise from imperfect or incomplete mechanical construction, or, indeed, from the character of the material employed for the phonogram-record, but from a faulty underlying principle, viz., *from the fact that the recording stylus was moved at right angles to the surface that received its cuttings or indentations.*

The difficulties just pointed out, it would seem, must exist in any instrument, however improved in its mechanical structure, if it makes the record on the phonogram-record at right angles to the surface thereof. Of course, if a substance was discovered for such a surface, that offered a resistance to indentation exactly proportional to the depth of such indentation, the difficulty would, to a great extent, be removed.

It would not, however, be entirely removed. It is essential to the correct reproduction of the movements of the transmitting diaphragm, that the stylus should move over the record-surface without perceptible friction, or at least without any change in the amount of the friction. Unless this is possible the record will, as before, not only be weakened, but modified. It is therefore difficult to see how any form of phonographic or, perhaps more correctly, phonautographic apparatus, in which the stylus moves at right angles to the surface of the recording sheet, can correctly reproduce articulate speech.



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 Talk!*



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 Extra Selections 50c. each.

NATIONAL GRAMOPHONE CO. (FRANK SEAMAN, PROP.),
 874 BROADWAY, N. Y. CITY (COR. OF 18TH ST.).

A few early models of the Gramophone, including the 1889 German toy model (upper right), the first model to go into commercial production. The advertisement dates from April, 1896.

More illustrations will appear with our follow-up Franklin Institute article in 1988.

The objection to the indenting stylus thus moving at right angles to the surface of the recording sheet is not, however, limited to the failure of the phonogram-record to be correctly impressed with the movements of the transmitting diaphragm. A record so made, as a rule, is incapable of correctly impressing all its recorded peculiarities on the receiving diaphragm; and thus, again, the characteristic movements of the transmitting diaphragm are still further departed from, or, the sounds received, differ still further from the sounds transmitted.

The cause is evident. The receiving diaphragm, as is well known, is caused to move to and fro and thus produce the sounds, by means of a suitably attached stylus, the point of which is caused mechanically to move over the phonogram-record. As it passes over the indentations, the diaphragm moves in or out, according to whether it is moving up an elevation, or down a depression.

Such motion, however, is positive in but one direction; viz., while the stylus is climbing an elevation or ridge, motion in the opposite direction being produced by the elasticity of a spring or of the diaphragm itself. If, in order to copy all the peculiarities of the record, the tension of the spring, or the pressure of the stylus on the record surface be increased, rapid wear ensues. If, on the contrary, to avoid this, the stylus be rested too lightly on the record, it will often, on the outward movement of the diaphragm, entirely leave the surface, and thus, either greatly mar the clearness of the reproduced sounds, or render them quite unintelligible.

We understand that Mr. Edison has been at work, for some time past, in improving the phonograph as originally created by him, and that he claims to have greatly improved the instrument, and that he will soon place the same on the market.

Meanwhile, however, Mr. Emil Berliner, of Washington, D. C., known to the scientific world from his labors in connection with the telephone, has invented an improved form of phonograph, in which the difficulties heretofore existing in such instruments have been very nearly, if not entirely, removed. Indeed, if what is claimed for the new instrument be true, which from a strictly scientific standpoint certainly appears to be extremely probable, the art of the stenographic reporter bids fair, at least to a considerable extent, to become one of the lost arts.

Mr. Berliner calls his instrument a gramophone, and, under this name, has patented it in the United States, under Letters Patent No. 372,786, dated November 8, 1887.

The following description of some of the forms of apparatus, as well as most of the figures, are taken from the United States Letters Patent before alluded to.

Before entering into a detailed description of Mr. Berliner's apparatus, it may be mentioned that the respects wherein the same differs from the earlier forms of phonograph are mainly two-fold; viz.:

(1.) In the fact that the record is traced on the phonogram sheet in a direction parallel to the surface of such sheet, instead of at right angles thereto as heretofore.

(2.) That in place of a material like tin foil, which is objectionable on account of the resistance it offers to the free movements of the tracing point attached to the diaphragm, there is employed a surface that offers but little resistance to such movements.

These improvements are of a radical character, and will, it is believed, do much to render possible the commercial use of the instrument.

Mr. Berliner's description of the objects of his invention is so tersely put, that we will quote certain parts thereof.

"By the ordinary method of recording spoken words or other sounds for reproduction, it is attempted to cause a stylus attached to a vibrating diaphragm to indent a travelling sheet of tin foil or other like substance to a depth varying in accordance with the amplitudes of the sound-waves to be recorded. This attempt is necessarily more or less ineffective, for the reason that the force of a diaphragm vibrating under the impact of sound-waves is very weak, and, that in the act of overcoming the resistance of the tin foil or other material, the vibrations of the diaphragm are not only weakened but are also modified. Thus, while the record contains as many undulations as the sounds which produce it, and in the

same order of succession, the character of the recorded undulations is more or less different from those of the sounds uttered against the diaphragm.

"There is then a true record of the pitch, but a distorted record of the quality of the sounds obtained. The simple statement that the material upon which the record is made resists the movement of the diaphragm is not sufficient to explain the distortion of the character of the undulation, for if that resistance were uniform, or even proportional to the displacement of the stylus, the record would be simply weakened, but not distorted; but it is a fact that the resistance of any material to indentation increases faster than the depth of indentation, so that a vibration of greater amplitude of the stylus meets with a disproportionately greater resistance than a vibration of smaller amplitude."

The difficulties here pointed out are removed by the inventor by the happy idea of moving the recording stylus parallel with the recording surface, as is done in the well-known phonograph of Leon Scott. This change in the direction of motion permits a ready change in the character of the recording surface.

The structure of the apparatus will be better understood from inspection of *Fig. 1*. In this form of instrument the recording sur-

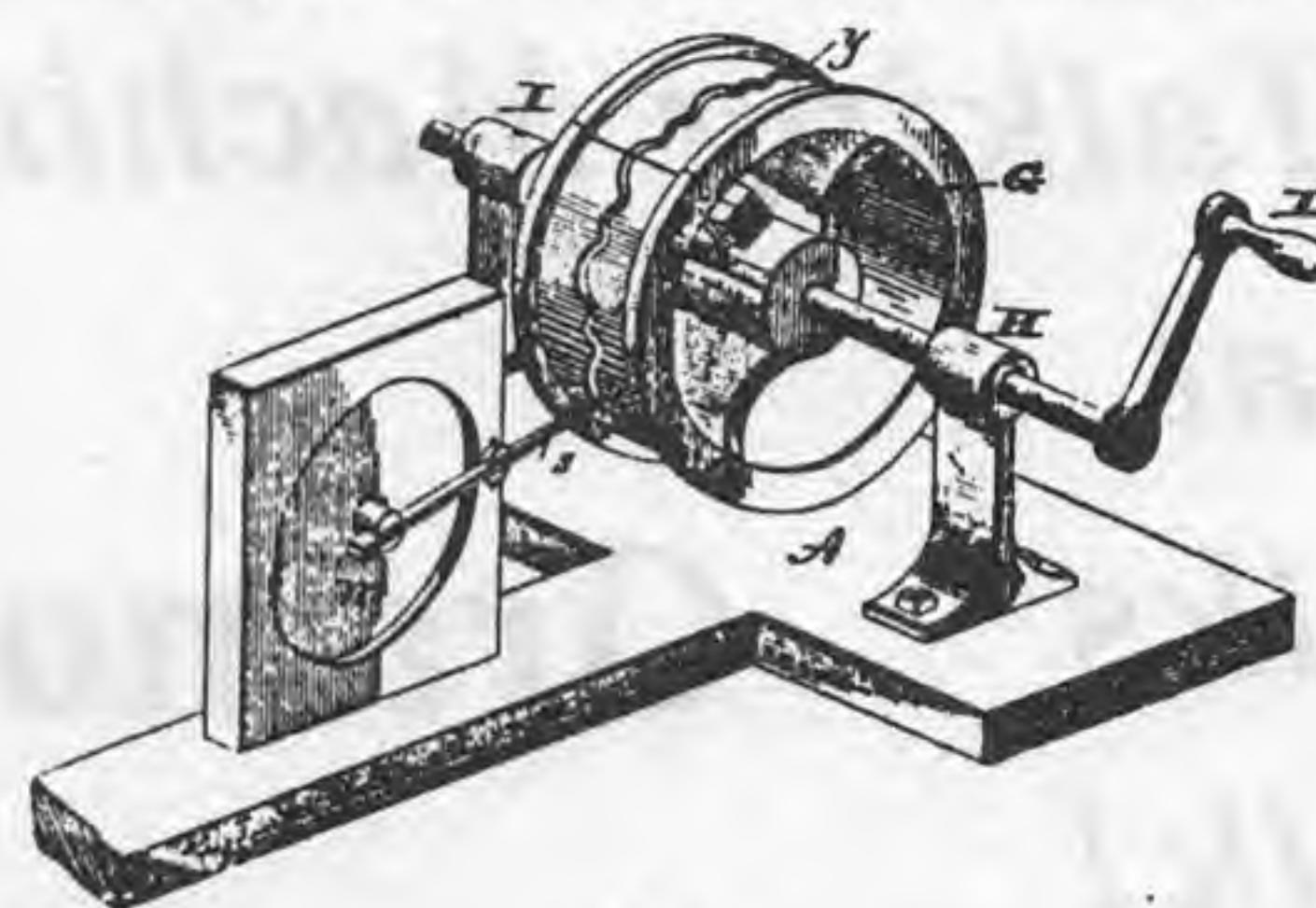


FIG. 1.

face is the surface of the cylinder or drum *G*, mounted on a shaft or axis supported by the standards *H*, *I*, so as to be readily rotated by the winch *L*. The drum *G*, may, as shown in the figure, be provided with flanges *ee'*, *ee'*, *Fig. 2*, *e'* projecting beyond the general



FIG. 2.

surface *f*, of the cylinder. From the edges of a gap *B*, left on the cylinder surface, the side walls of a box *K*, extend as shown.

A layer *f*', *f*', of thin felt, or other yielding elastic material, is wrapped on the cylinder surface, and bent over the edges of the gap and serves as the support of the record surface, both while recording and reproducing.

The recording surface is secured at both ends to bars *c*, and *d*, as seen in *Fig. 3*, and is then placed on the supporting surface, the bars *c*, and *d*, being placed in the gap *B*, before alluded to. The record sheet is tightly stretched on the surface of the drum, by

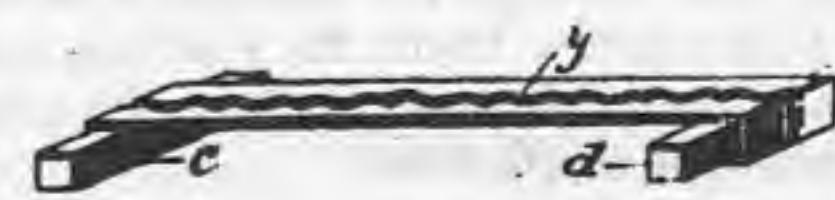


FIG. 3.

means of bolts passing through the bars *c*, and *d*, and its two ends brought into true alignment in the same plane.

The record sheet employed by Mr. Berliner in this form of apparatus consists of a sheet of paper, or parchment, or of a thin strip of flexible metal, placed as described on the surface of the drum, and subsequently covered with a layer of soot or lamp-black by slowly turning the drum while exposed to a smoky flame. The

advantages of such a surface are thus set forth by the inventor:

"It is well known that a layer of lamp-black thus deposited, while it adheres well to the surface of a solid body, is nevertheless easily removed from the same. It requires only an exceedingly small force to draw a plainly-visible line upon such surface, owing to the fact that the spicules of carbon of which lamp-black is composed are only loosely superimposed upon each other, and are exceedingly light. All this has long since been recognized and utilized in the production of phonautographic records, and I take advantage of these facts in my improved method of recording and reproducing sounds."

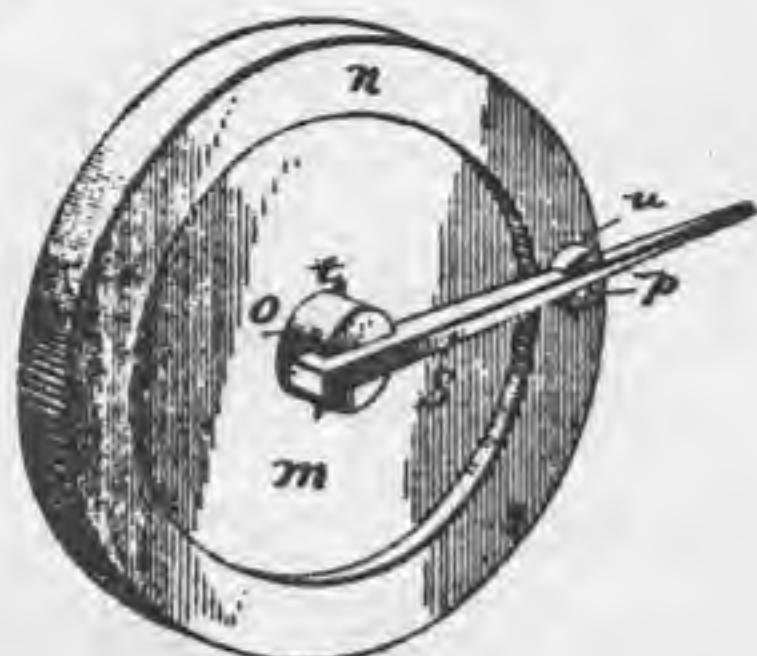


FIG. 4.

The diaphragm *m*, shown more clearly in *Fig. 4*, is rigidly mounted in a frame, *n*, so that its plane is at right angles to the axis of the drum *G*.

A post *O*, attached to the centre of the diaphragm, is furnished with a slot in which is received a stylus *S*, pivoted at *t*. This stylus, which projects over and beyond the frame, has its free end just in contact with the record-surface, and is also pivoted by a pin *u*, in a slot provided in a post *p*, on the frame *n*. The stylus *p*, therefore acts as a lever with its fulcrum at *u*, and the movements it receives from the diaphragm *m*, are limited to deviations practically parallel to the record-surface.

If then, while sounds are directed against the diaphragm, the drum is rotated with uniform speed by means of the crank *L*, the movements of the diaphragm cause the free end of the stylus to vibrate to the right and left of its position of rest, and thus traces on the lamp-blackened surface a sinuous or undulating line *y*, *Fig. 5*.



FIG. 5.

A record, therefore, is thus obtained of the sounds uttered against or in the neighborhood of the diaphragm.

It is evident from the nature of the recording surface, and the direction of movement of the recording stylus, that

- (1.) That a line of uniform depth is traced in an easily yielding surface;
- (2.) The slight friction thus experienced by the recording stylus is independent of the amplitude of the vibrations;
- (3.) The vibrations of the diaphragm, therefore, are not modified or changed as in the case of the instruments heretofore in use.

The record having thus been obtained, is then flowed with any quick drying varnish which preserves the lamp-blackened surface. There now remains the process whereby it is copied in solid resisting material. The author mentions three processes; viz.:

- (1.) A copy in metal by the purely mechanical process of engraving.
- (2.) A copy by chemical deposition.
- (3.) A copy by photo-engraving. The latter process is preferred by the inventor.

To the above might be added the process of electro-metallurgic deposition.

The process of photo-engraving is, however, the simplest, and permits not only the most accurate copy to any indefinite extent in copper or nickel, without destroying or injuring the record. A record thus reproduced is shown, in *Fig. 6*, attached to the surface of the drum *G*. A section of the same is shown in perspective in *Fig. 7*.

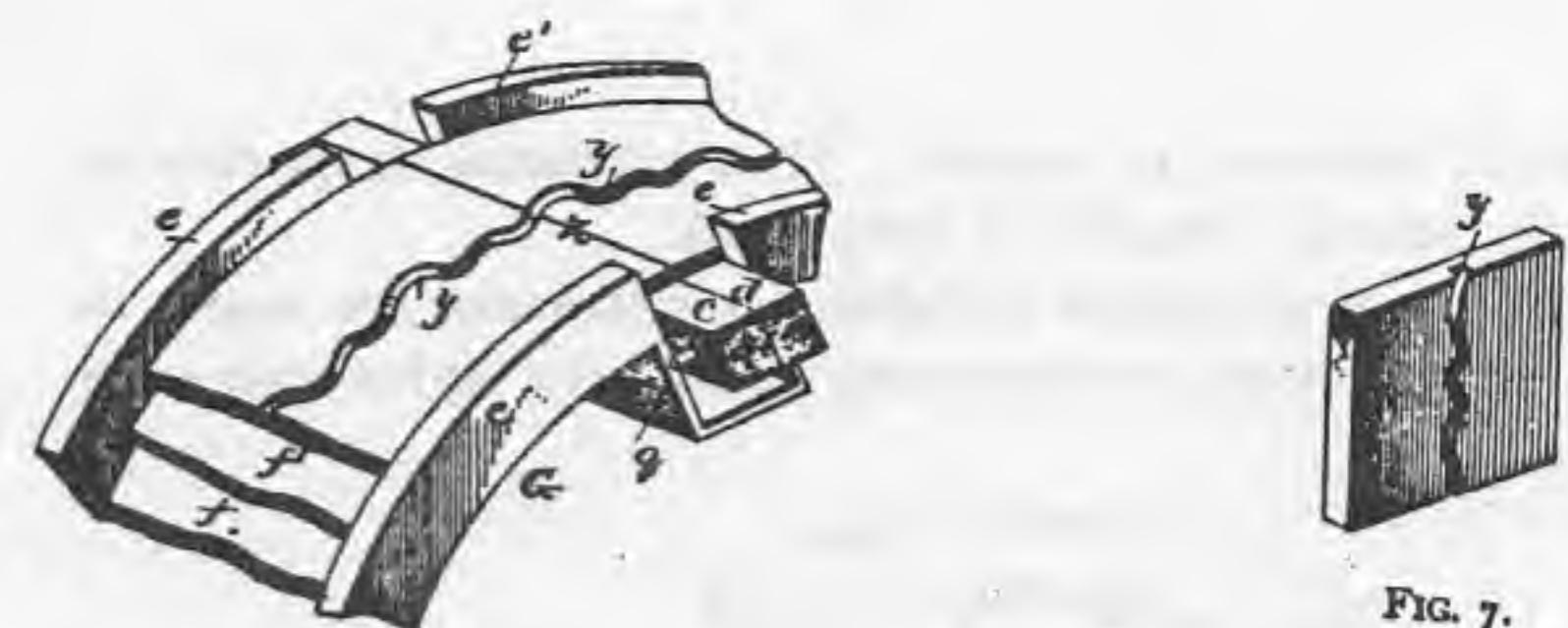


FIG. 6.

FIG. 7.

The copied or reproduced record is now placed on the drum *G*, as shown in *Fig. 6*, care being taken to obtain an exact meeting of the two ends of the sinuous or undulatory groove. The drum is now rotated, with the same speed as that it had on receiving the record. The end of the stylus is thus forced to follow the sinuous grooves *y*, and the diaphragm *m*, is vibrated positively in both directions, and in strict accordance with the undulatory groove. It must therefore reproduce the sounds uttered into the diaphragm correctly as to pitch and quality.

As regards the intensity of the reproduced sounds, it is evident, as the inventor has stated, that since the phonautographic record may readily be enlarged, the intensity or loudness of the reproduced sounds can be increased to almost any desired extent.

That Mr. Berliner's gramophone, or an apparatus constructed in substantial accordance with the novel features thereof, will come into extended commercial use seems to be rendered probable by the following considerations; viz.:

(1.) It effects such an accurate reproduction of spoken words as to render it possible to preserve the characteristic speech of distinguished people or of friends or relatives.

(2.) The record it produces is imperishable, and will reproduce the original sounds as often as may be desired.

(3.) The record may be indefinitely reproduced, being comparable in this respect with the printed record of a book.

Since the resistance to the movements of the inducting stylus is reduced to nearly a minimum by the use of Mr. Berliner's apparatus, it is evident that the speech may be recorded even when the speaker is talking in an ordinary tone.

Mr. Berliner's claims in the U. S. Patent before referred to are quite broad, as will be seen:

(1.) The method or process of recording and reproducing spoken words and other sounds, which consists in first drawing an undulatory line of even depth in a travelling layer of non-resisting material by and in accordance with sound vibrations, then producing the record thus obtained in solid resisting material, and finally imparting vibrations to a sonorous body by and in accordance with the resisting record, substantially as described.

(2.) The method or process of reproducing sounds recorded phonautographically, which consists in copying the phonautographic record in solid resisting material, and then imparting vibrations to a sonorous body by and in accordance with the copy of the original record, substantially as described.

(3.) The method or process of reproducing sounds recorded phonautographically, which consists in copying the phonautographic record in solid resisting material by the process of photo-engraving, and then imparting positive to-and-fro movements to a sonorous body by and in accordance with the copy of the original record, substantially as described.

A more recent form of gramophone will be seen in *Fig. 8*, the cut for which, and for *Fig. 9*, were kindly furnished by the *Electrical World* of New York.

In this form of apparatus the mechanical details only are altered. The receiving surface is a disc of smooth glass rotated at a uniform rate by the descent of a box loaded with shot. The uniformity of speed is secured by means of the fan shown at the left of the figure. The recording surface is the lower surface of the glass disc. The stylus and diaphragm are placed as shown, and are connected to a tube furnished with a peculiarly constructed mouth-piece to ensure ease of talking.

The glass disc, before being coated with the lamp-black, is covered with a uniform layer of printers' ink by passing an ordi-

nary printers' roll over its surface. Thus prepared it appears to take a more adherent deposit of lamp-black.

In this form of apparatus suitable arrangements are made to give the disc a progressive movement so that the stylus traces the



FIG. 8.

sinuous, or undulating line in a spiral, such for example as that shown in *Fig. 9*, where a section only is represented.

Whether or not the gramophone will realize in actual practice the numerous practical applications it seems to offer, remains of course to be seen. It has in its favor the advantages already pointed out. It has as a drawback, which may prove to

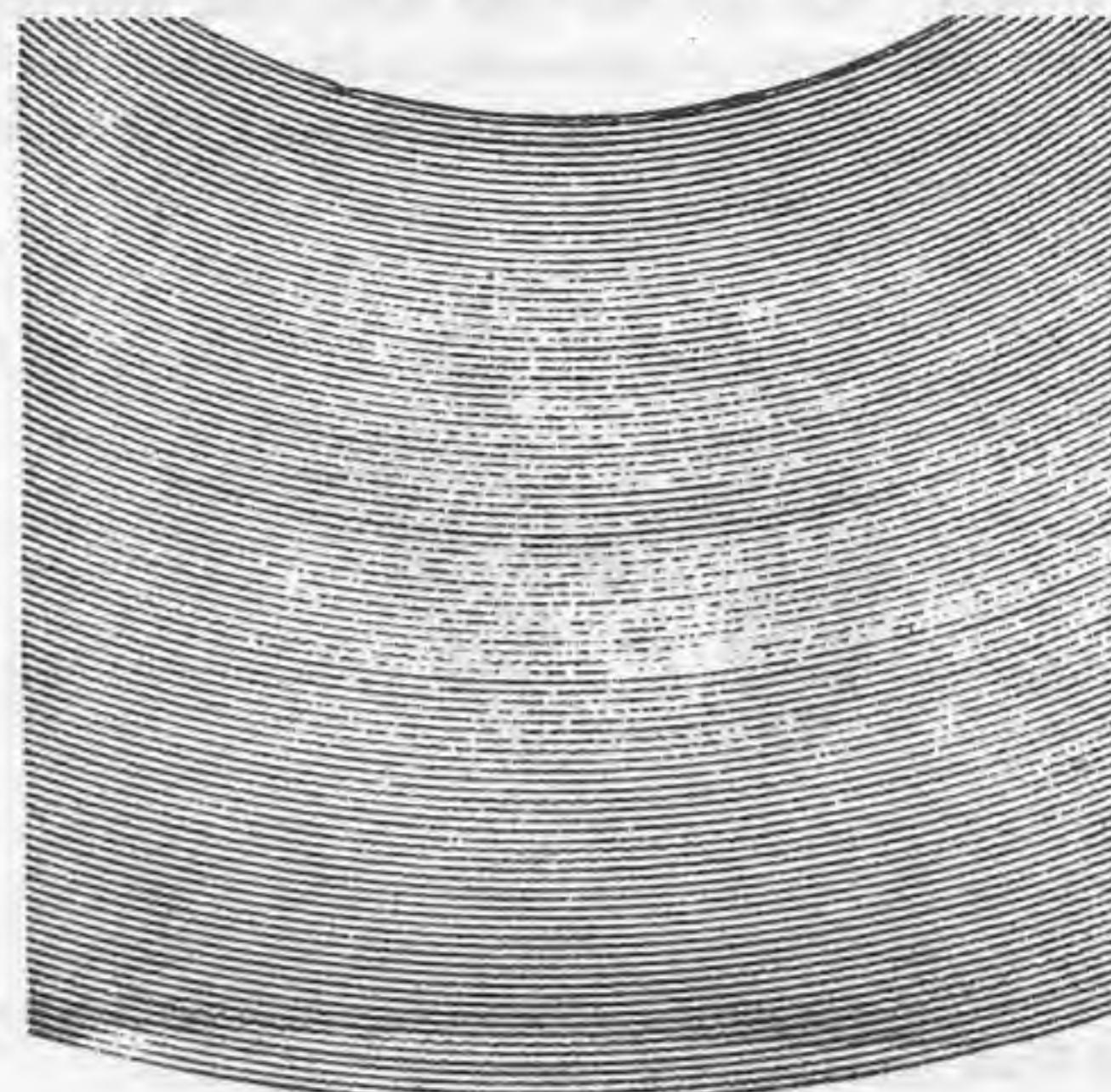
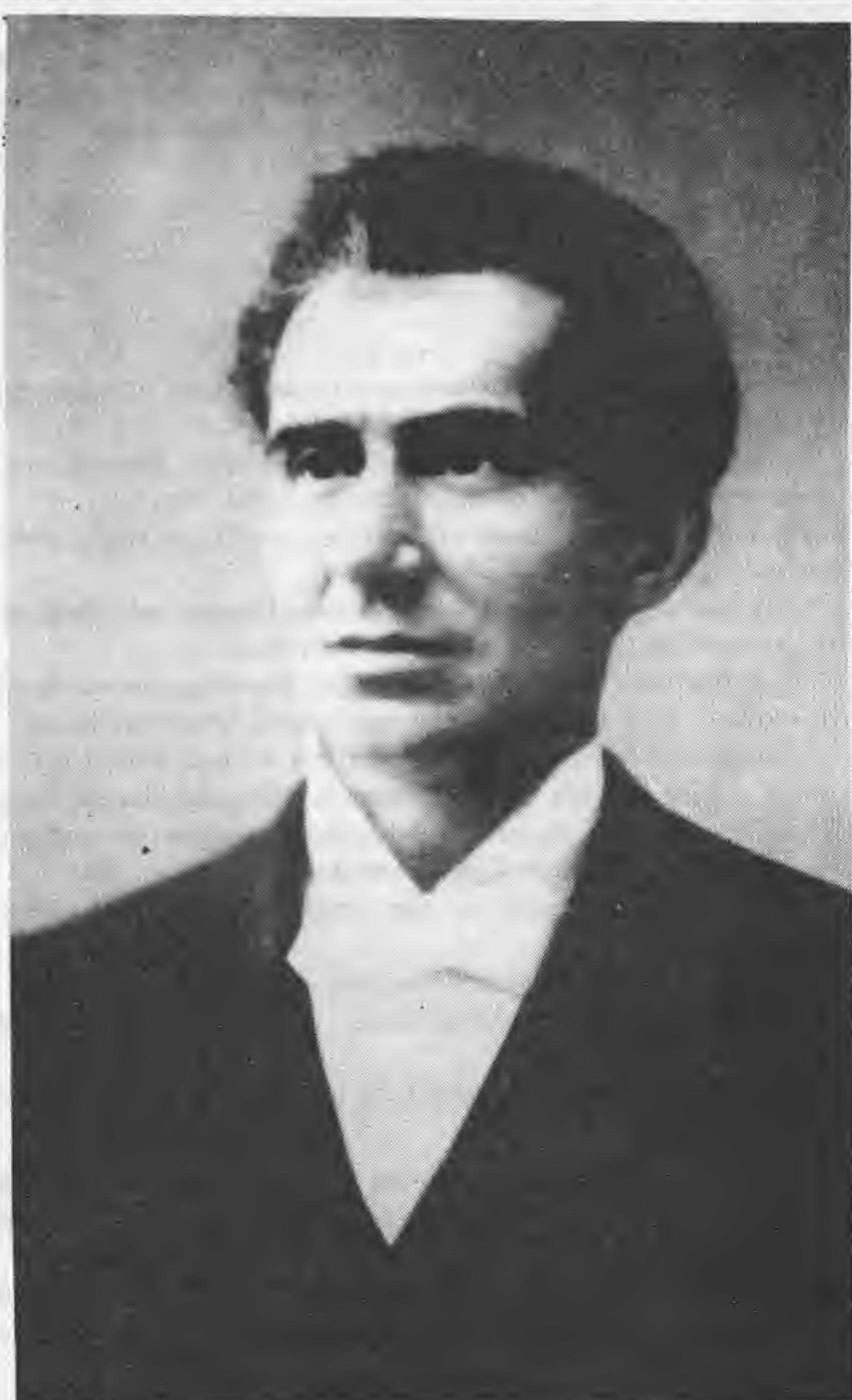


FIG. 9.

be more or less serious, the necessity that exists for the reproduction of the record in hard metal, which involves processes that require long practice and manipulative skill. These, however, are mechanical difficulties, and will, we believe, readily be overcome.

CENTRAL HIGH SCHOOL.

Philadelphia, November 25 1887.



Two early pictures of Emile Berliner. The one at the right shows him slightly older and evidently feeling the strains and frustrations involved with his work.

Phonograph Forum

VITAPHONE PHONOGRAFS

by
George Paul and
Timothy Fabrizio

The American talking machine industry of the early teens was dominated by the products of The Victor Talking Machine Co. and The Columbia Phonograph Co. Whether "Victrolas" or "Grafonolas", the upright configuration was rapidly outdistancing the old open-horn models. Both of these firms had long espoused the lateral-cut disc record. However, in 1912 a new phonograph appeared which cleverly circumvented the Victor and Columbia patents. This was the Edison Diamond Disc Phonograph. It was an expensive machine and complex alternative which introduced to the American public a second type of disc record: the vertical-cut "Diamond Disc." Edison had apparently hoped that this new system would eventually supplant the existing lateral-cut equipment.

Into this market burst Pathé, which began the large-scale importation of vertically-cut "sapphire ball" records. Thus, by 1916/17 the American consumer was faced with three different and incompatible systems of sound reproduction from which to choose. Small wonder that most "off-brand" talking machines of the day utilized a swivel reproducer mount to enable them to play all three types of discs.

One company was not content to join the ranks of generic "Change-olas". From Plainfield, N.J. emerged a contraption the likes of which had not been seen since the U.S. Gramophone and the Echophone of the 1890's (see GRAPHIC #51, page 4). Known as the Vitaphone, it simplified the playing of all three disc types and neatly avoided the basic Victor patents, including the important tapering tone-arm and reproducer patents. It is presumed that the only major patent of which the Vitaphone was a licensee was Berliner patent #534543 which covered any mechanism propelling the stylus with the record groove.

So unconventional is its system of reproduction that modern collectors are often incredulous of its physical appearance, as the public of 70 years ago must have been. A brief description is in order:

The stylus, whether it be steel, sapphire ball, or diamond point, is tracking the record. The vibrations are transferred to the solid wooden tone arm. The fulcrum, located near the stylus, allows the tonearm to behave as a lever, thus accentuating the vibrations at the far end. Attached to this end is a cord which travels from the large diaphragm mounted above, down to the tonearm, then laterally through a hole in a casting, and finally down beneath the motor-board where a small spring maintains a slight tension on the entire length

of cord. The vibrations are thus transferred from the tonearm to the cord, which sets the diaphragm in motion. The entire system resembles in function a giant conventional disc reproducer lying on its face.

All Vitaphone models shared this method of reproduction. Further "amplification" of the sound in the less expensive models was accomplished through a conventional internal horn below the motor. The upright Vitaphones, however, used horns which were integral with their lids! The "icing on the cake" was an open-horn model, surely one of the last of its type to be introduced.

Despite its somewhat bizarre appearance, the Vitaphone played surprisingly well. This quality, unfortunately, was due to its complex, delicate upper mechanism.

Like many companies of the period, Vitaphone arranged to have its own "Vitaphone Records" pressed. These carried purple labels and were pressed by American Graphophone using the typical selections found on the "off-brand" labels they supplied.

The Vitaphone's demise was not brought about, then, through technical inferiority. On the contrary, had it appeared a decade earlier, it might have shared those prosperous pre-war years in healthy competition with Victor, Edison, and Columbia. Alas, its relatively late appearance served to insure its position as a dwarf among the leviathans.

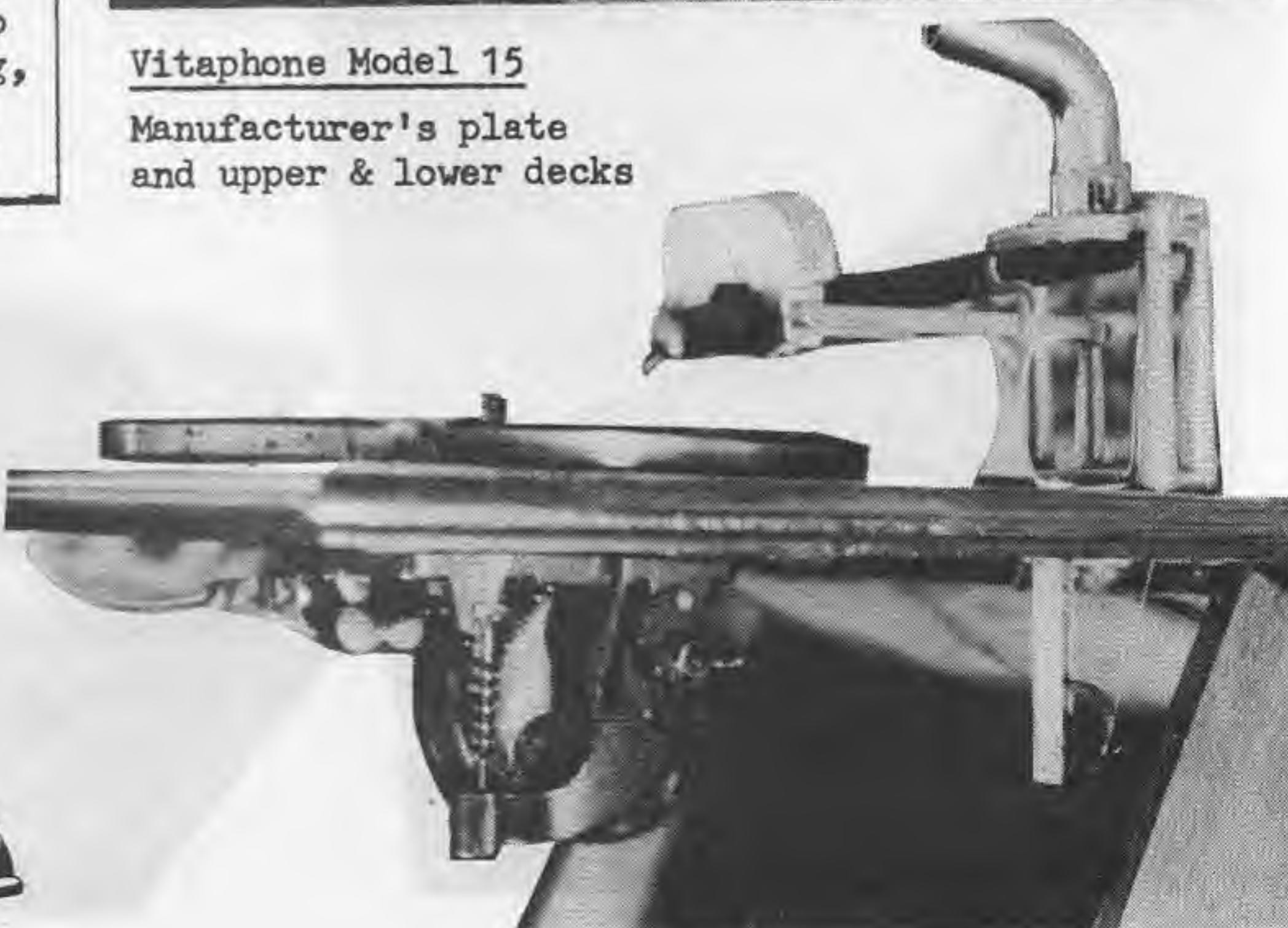
+ + + + +

Editor's Note: The Phonograph Forum which compared the Victrola XVI and the early Edison Amberola in our issue no. 60 received many favorable comments. We wish to point out, however, that this was not an authentic 1910 comparison, but a 1987 recreation of one. George Paul can be contacted at 28 Aldrich St., Gowanda, N.Y. 14070.

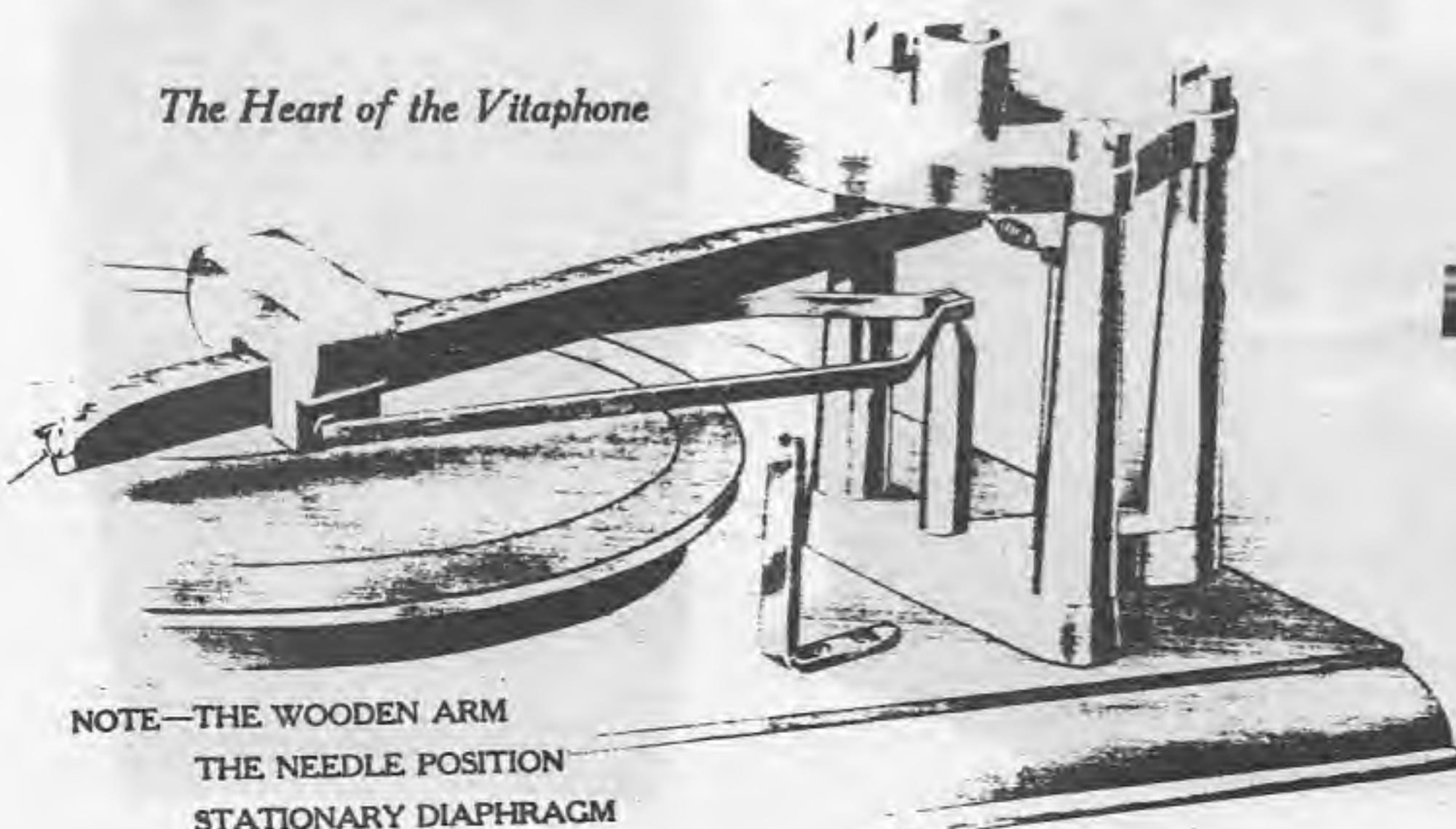


Vitaphone Model 15

Manufacturer's plate
and upper & lower decks

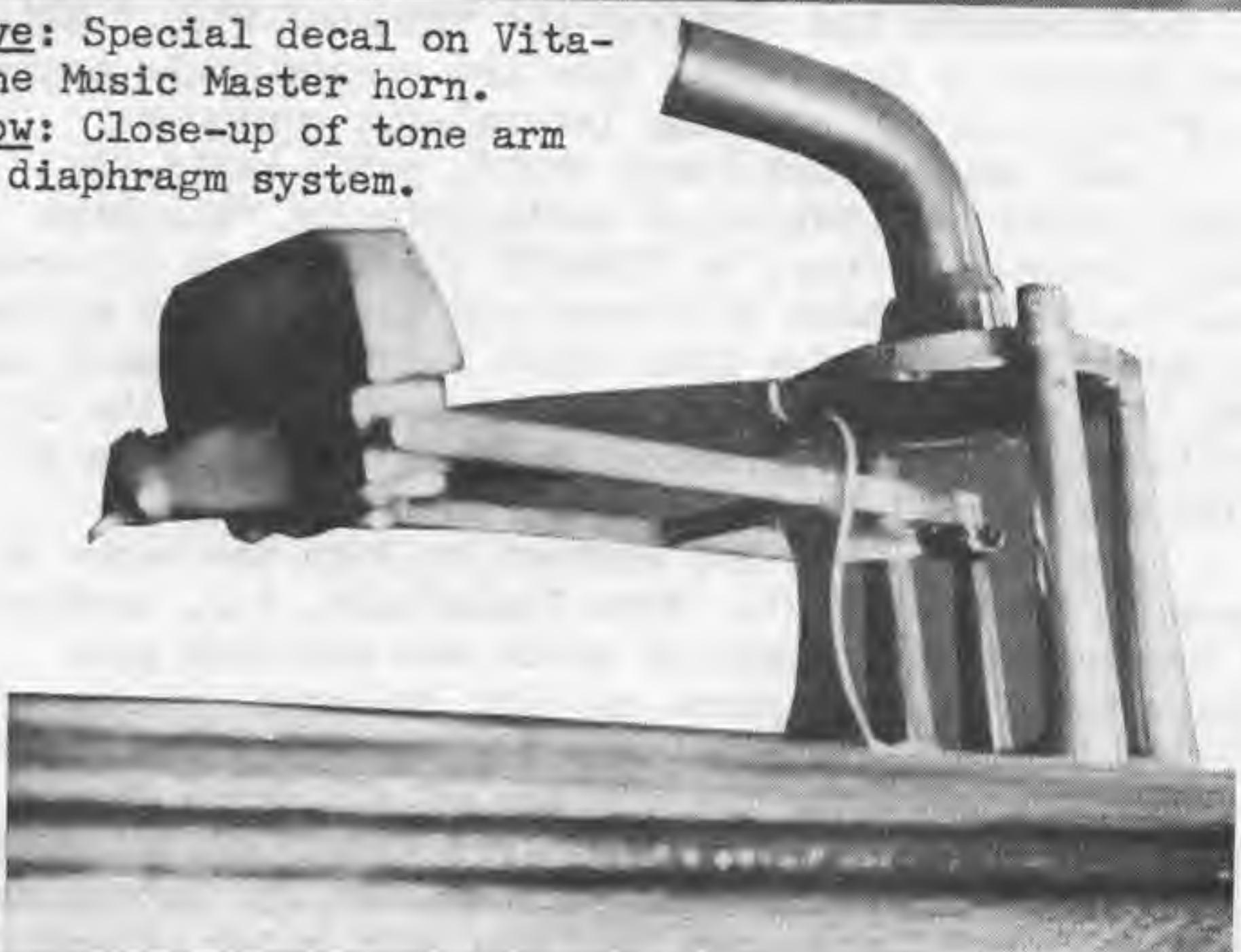
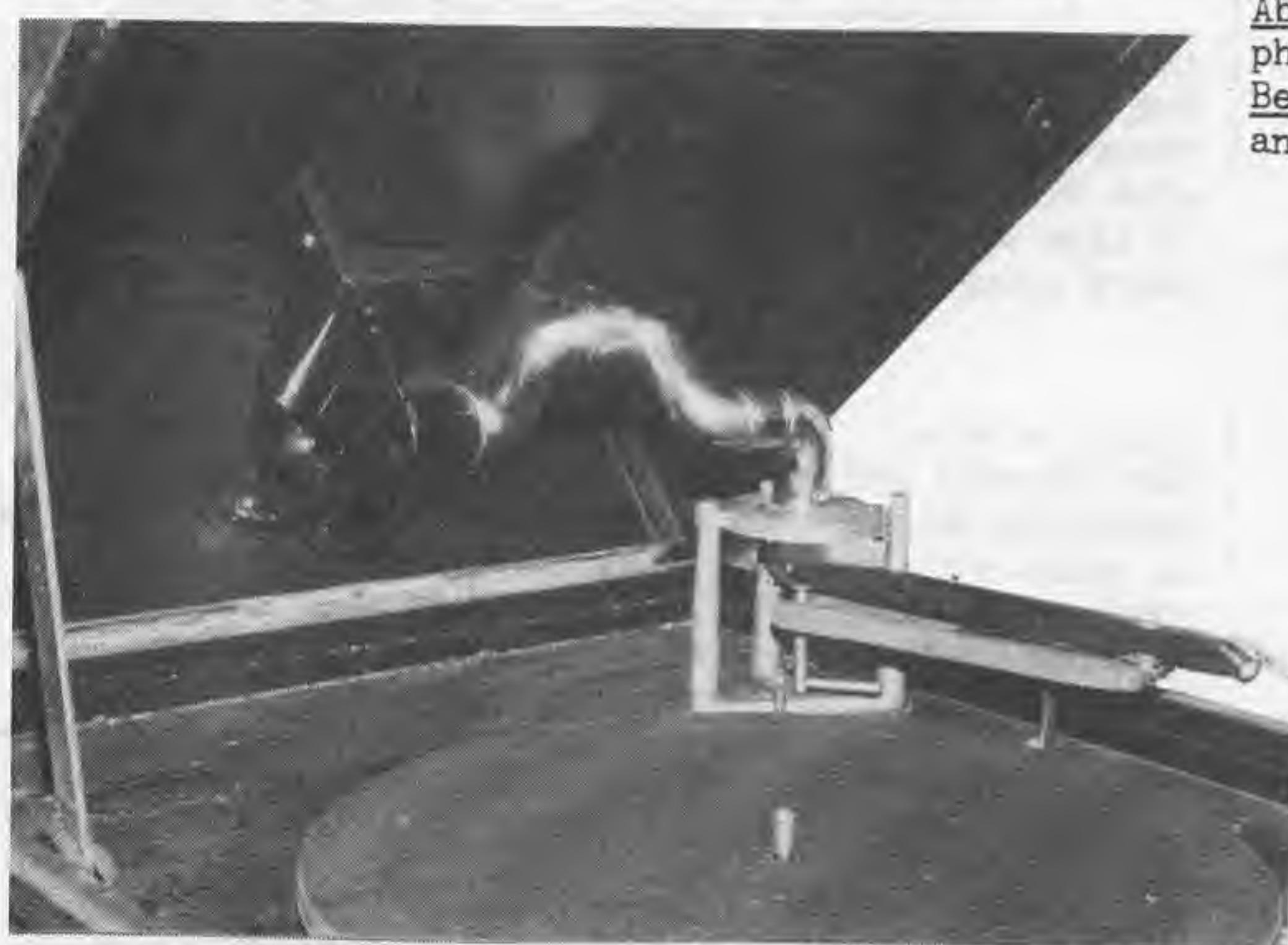


The Heart of the Vitaphone





Above: Special decal on Vitaphone Music Master horn.
Below: Close-up of tone arm and diaphragm system.



Top: Canadian Vitaphone Record & Sleeve. Advertising (left to right): Type No. 28: \$28.00 (Equipped with Baby Music Master Horn - \$10.00 Extra); Type No. 40: \$40.00 (Double Spring)

Above: Reproducer/Horn details of Vitaphone 100 (Courtesy M. S. Kaplan)
Below (left): Model 15. Decal on top of motor board reads: "This instrument is licensed under U.S. Patent 1,003,656 of Sept. 19, 1911...The purchaser in accepting delivery of this instrument contracts with the Vitaphone Co. to abide by the license agreement printed in full on the dealer's sales slip accompanying this instrument. Vitaphone Records only are to be used on this instrument."

Below (center): Vitaphone type 25 (courtesy M. S. Kaplan)



Below: Vitaphone Model 100 (Courtesy M. S. Kaplan)



ANNOUNCING VITAPHONE PERFECTION



The Story of the Vitaphone

IN presenting to our music loving patrons a new reproducing sound instrument so unique in its construction and so positive in its results there naturally arises certain questions as "What is the Vitaphone?" "What does it accomplish that is different?" "What are its peculiar and exclusive features?" "What is the secret of the wonderful results it accomplishes?"

It is the purpose of this folder to answer these briefly, and not in any way to belittle the wonderful achievements of others who have labored so successfully to make the phonograph all that it is to-day and bring it to its present high plane of perfection.

Perfection is a thing seldom attained, and yet we present the Vitaphone as the latest achievement to this end and one that achieves a natural result because of the natural methods used to attain that result.

We do not intend to argue the merits of a phonograph as a home entertainer and educator. Suffice it to say that it has brought into our home life the very best the musical artists of the world can produce. Through their records, the artists are brought to our immediate acquaintance. The machine itself is but a medium to make this the more real and natural.

In this the Vitaphone excels, and brings its especial appeal to those who have never before cared for such an instrument because of the annoying features which have never before been overcome.

The Vitaphone accomplishes three wonderful things. First it eliminates from instrumental selections practically all the METALLIC tones, producing a soft, mellow and natural tone which is most pleasing.

In the next place, it eliminates about 90% of the nasal tones from the records. It cannot eliminate defects in the recording or make an absolutely distasteful voice pleasing. As I tell my customers—"No machine could make the recording of my own voice beautiful." Yet the Vitaphone practically eliminates this most annoying feature.

Another annoying element in reproductive music is the consciousness of that mechanical grind which is repeatedly commented on as lost in the Vitaphone.

The TONE of the Vitaphone is absolutely different. We speak of it as "The Vitaphone Tone" and is found in all Vitaphone machines regardless of price. We will attempt to prove our claim that this "Vitaphone Tone" is the absolutely natural tone and yet the "proof of the pudding" in this case is in the "hearing." This will but confirm our claim.

How is the "Vitaphone Tone" Attained?

An elementary knowledge of tone appreciates the fact that the most natural and musical tones are produced through the medium of WOOD rather than metal. The violin, the flute, the organ pipe, the cello are but common types which prove the soft, mellow tones of wood which improve as time goes on. The Vitaphone is constructed along this distinctive line, and owes much of its distinctive tone to the use of the patented WOODEN ARM which carries all the sound waves from the delicate needle to the patented STATIONARY SOUND BOX which is not swaying with the wave of the record.

This WOODEN ARM is constructed of the same wood as a violin, which has been aged in a special patented process, so that all the worth of the wood has been hardened into its very fibre, and to every outward appearance resembles a fine piece of turtle ebony.

One can feel the every tone vibration throbbing through this wooden arm as it is carried to the stationary sound box where it is reproduced, and then instead of being diverted downwards, it is allowed to float UPWARDS as is natural with sound waves.

This construction permits of a natural tone which is most satisfying and one which brings a great amount of "human" into the voice records.

The Value of the Vitaphone Needle Position

The Vitaphone uses the ordinary types of steel needles which rest on the record at a very low angle, permitting of an easy "drag" over the record and very materially lengthening the life of the record. This can easily be seen in the illustration on the reverse side of the folder. This position not only lengthens the record life, but eliminates the "needle" or "surface noise."

The Vitaphone As a Piece of Furniture

The builders of the Vitaphone cabinets have made no attempt to build bulky, but rather artistic models in a variety of types which will match the furnishings of any home. The Vitaphone is not merely a musical instrument, but a type of furniture that will materially add to the artistic surroundings of any home.

The Motor of the Vitaphone

The Vitaphone motor is a simple, spiral drive, noiseless motor, made in single, double and triple spring for the various types of machines.

The Vitaphone Plays All Makes of Records

The Vitaphone owner is not confined to any particular make of disc record, but has the vast library of all makes at his command. It is interesting to note that the Vitaphone plays the well known types of lateral cut records with the usual steel needle, the foreign records which are played backwards, as well as the records requiring the jeweled or diamond point needle. These records are played WITHOUT the use of an extra attachment or mechanical change.

Additional Features of the Vitaphone

The patented interchangeable encased or outside horn is an exclusive feature of the Vitaphone. This gives a home and concert machine embodied in one instrument.

A floor cabinet machine in mahogany or mission at \$50.00.

The Vitaphone Automatic Stop is provided in the regular equipment of the higher price machines, \$100 or over, and can be furnished for all other types at a slight additional cost.

What is true of the Automatic Stop is true of the Diamond Point needle for the playing of vertical cut records.

The Vitaphone Record File can be furnished in three different styles and embodies a most advanced and improved method of caring for records.

What Your Vitaphone Will Cost

The Vitaphone is made in a wide range of types that will meet any limitation as to price.

\$18.50 to \$200.00

No detail which will contribute to the tone qualities, beauty, convenience, service and pleasure has been overlooked.

The excellence of tone is unchallenged and this, combined with beauty and convenience, puts the VITAPHONE in a class by itself.

The VITAPHONE is an instrument we are proud of, and we take pleasure in calling it—

"THE JEWEL OF TALKING MACHINES"

One of the Many Vitaphone Styles



Vitaphone Type No. 100

\$100.00

CABINET may be had in medium or antique mahogany, finished dull or polish. Heavy double spring silent spiral drive motor plays three 12-inch records at one winding; can be wound while playing. 12-inch turn table, automatic stop, speed regulator and dial. All exposed metal parts are heavily nickel plated. Plays every make of record; needle, jewel or diamond. Contains built-in Vitaphone record file, capacity 75 records. Box of 200 needles.



\$175.00
VITAPHONE GRAND



No. 18 Vitaphone—\$18.50

Furnished in mahogany, light or dark oak or mission.

No. 18 "Vitaphone Electric"—\$50.



Type No. 25 Vitaphone

Furnished in quartered oak, light or dark finish, heavy single spring motor, 200 needles.

Price \$25

No. 25E "Vitaphone Electric" \$75.



\$17.50

VITAPHONE, TYPE F.

Note the availability of electric motor option on the Model 18 and the two sets of doors in the lid of the "Vitaphone Grand"!

Vintage Vignettes

by David Milefsky

"Close Encounters of an Edison-Magnavox Kind, Etc."

Vignette No. 5 is dedicated to the memory of an old family friend, "Uncle Al" Greenstein, who gave me my first horn, a cygnet radio type by Magnavox, thirty-two years ago.

"AMBEROLA EMPLOYED IN MAGNAVOX EXPERIMENTS -- RESULTS ASTONISHING!!"

The preceding headline was not found in a newspaper or in any other vintage periodical of 1915 as far as I know, but if it had, it certainly would have been a great plug for T. A. Edison, Inc. Actually, as we shall see, an Amberola or some other machine produced at West Orange, New Jersey was indeed used by the fledgling, and formally un-named, Magnavox company, later to become an industrial giant. But first I believe some background is in order.

Although early radio history is something of which I know very little, I was nevertheless fortunate to have taken a "crash course" in the formation of the Magnavox, which means "great voice" or, in our contemporary lingo, loud-speaker. This came about on March 8, 1986 when I was tuning the piano of the Wm. F. Walker family in Derwood, Maryland. In fact, piano technology has been my chief occupation since I began with it in and around Ashville, North Carolina in June, 1972. It seems that music has followed me virtually everywhere, and as for recording artists, I can happily lay claim to having worked on instruments used by Leonard Bernstein, Ferrante and Teischer, George Shearing, and Dave Brubeck. But my average customers are those like the Walkers, who play occasionally for their own enjoyment. And now, as I return to my friend, Bill Walker, who provided me with the material which allowed me to begin this somewhat unusual theme, I am able to cite yet another example of how advertising pays. When I casually mentioned to Bill, as I do with almost everyone I meet, about my lifelong interest in early phonographs and records, he perked up and asked me if I'd like to have a copy of a thirty-one page paper by Edwin Stewart Pridham, co-founder of the Magnavox Company, in which I would find several early references to the phonograph. I was certainly glad to have accepted his kind invitation, as I feel sure that portions of the memoirs may prove to be of interest to phonograph fans as well as those who enjoy old-time radio. However, before exploring co-founder Pridham's recollections, which were dated September 11, 1947, and which, in turn, stem back thirty-seven years before then to 1910, I should briefly relate how Bill got hold of this fascinating piece of material. A graduate of Virginia Tech, '58 in Blacksburg, he is an acoustical physicist currently under the employ of the U.S. Navy as a consultant in underwater acoustics. During the ten year period from 1968 to '78 however, he worked for the Magnavox Company in Fort Wayne, Indiana. While preparing a seminar for Magnavox, he came across Mr. Pridham's paper in the company library and, becoming intrigued by it, in an historical sense, had a copy made for himself.

Thus, after all this background, we commence. Edwin Pridham, who was born in Downers Grove, Illinois in

1881, took a summer job in 1910 as an operator at Poulsen Wireless station in Los Angeles. As a youth he enjoyed electrical apparatus and was a graduate in physics from Stanford University in 1909 and considered well prepared for the job of assisting to install two California stations. There he met Peter L. Jensen, a native of the Island of Falster in the Baltic Sea, born in 1886, who, while apprenticed to Valdimar Poulsen, the Danish inventor, was sent to the United States to help in the installation of transmitting stations in Sacramento and Stockton. The two subsequently became co-workers and close friends, and later, partners.

In the course of inventing the electromagnetic loud-speaker, the two men were sending messages to each other, Jensen at the San Francisco station, and Pridham in Los Angeles. At this early time, if I understand correctly, the original signal was sufficient, but the receiver was so poor as to be virtually useless during certain conditions and evidently there were many such conditions, among them the sound of the ocean waves, a mere five hundred yards from the receiver. In this case Jensen asked Pridham to put a hold on further communication until he closed the door thereby hopefully allowing him to better understand further spoken messages. As a collector of some of the early-earlies I can truly appreciate these problems, for certain of my brown wax cylinders are barely audible, even under the best overall conditions. Sound familiar?

And now, as I begin to quote portions of Edwin Pridham's story, I shall take a moment to express my gratitude to the two men who gave me permission to do so, Mr. Gerald W. Lung, Director Employee Benefits and Corporate Communications in Fort Wayne, Indiana and Mr. John Porter, Att'y for North American Philips Consumer Electronic Corporation of Knoxville, Tenn. Naturally copies of this section of The New Amberola Graphic will find their way to the desks of both of these gentlemen with heartfelt thanks for not only their interest, but for the extra material which they sent to me. This includes the photographs of Pridham and Jensen which I hope can be reproduced here.



Edwin S. Pridham



Peter L. Jensen

To quote Mr. Pridham, "One day near the first of May, 1915, we were talking to San Francisco. McCarthy there was (sic) in fine voice as we called it. He came through clear and vibrant and so loud we couldn't hold the earpieces to our ears. It so happened that on the next laboratory table we had an Edison Amberola cylinder phonograph with a large twenty-two inch horn. I pulled the center listening tube out of the dynamic reproducer and placed the tapered end of the phonograph

horn over the opening in the sound box. The result was astounding!! The voice came out of the horn with such volume that it could easily be heard two blocks away. We had McCarthy talk for nearly half an hour while we put the horn on the porch and ran away across the fields and fences to find out how far we could hear him. To put it mildly, we were all very excited. We knew that we had a good telephone receiver, but had no idea at all it could produce such volume."

To backtrack slightly, the "fine voice" referred to was that of a young man named Harry McCarthy who sounded well over the early telephones. Pridham said of him, "...today it would be highest-grade announcer material, but then to us it was just a good voice. Whenever he talked we always held the listening tubes a few inches from our ears although San Francisco was more than fifty telephone miles from Napa." And this in 1915 when The Panama Pacific Exposition was in full swing!

Now did anyone raise an eyebrow at the mention of a 22" Amberola horn? Here I can only speculate, as to my knowledge there never was an Amberola designated as such with a horn of that size. I would expect, rather, that Mr. Pridham was referring to another Edison table model -- perhaps an "Opera" -- which came equipped with a horn approximating that dimension, and was equipped to play the Amberol records, thereby inspiring him to use the term "Amberola" generically. But all this seems relatively insignificant when compared to a more lasting tribute by Magnavox to Edison. Here I refer to the cygnet horn, which would be for several years incorporated in their radio units. As an afterthought I think it should be made clear that the "dynamic reproducer" and "sound box" mentioned above were that of the electrical apparatus and not the phonograph.

Mr. Pridham goes on, "The evening of the discovery of the loud speaking qualities of the instrument was a memorable one for the City of Napa for we gave a concert that could be heard by everyone in the city. We had placed the loudspeakers on a platform on the roof of the laboratory and had speeches, music from the phonograph and singing by a very fine contralto. Our telephone was kept busy for hours with requests for favorite numbers... The first great achievement to be recorded is the Public Address work of 1915 when Mayor Rolf addressed a crowd of well over 50,000 persons in the plaza in front of the new city hall, Alice Gentle sang selections from operas, and Tetzazzini's famous LAST ROSE OF SUMMER record was played through the Magnavox.

To those of us who wish to sigh for what might have been, Mr. Pridham continues, "By 1916 we had a complete electric phonograph with the electric pick-up, tone arm, and the electrodynamic loudspeaker in the cabinet. It was a fine combination and worked perfectly but we did not have time to commercialize it... We filed a patent on the Electric Phonograph in 1916... When we moved to San Francisco, we bought these records from the Sonora Phonograph Shop. After we had continued to buy for some months, the Sonora people were curious as to what use we were making of them, especially since we bought so many of "Under the Double Eagle" and "Stars and Stripes Forever." Naturally one would expect that these recordings would show great expanse of frequency. At this time the bass register still presented a great problem especially for those working on electrical reproduction. After negotiations with Victor, Columbia and Sonora, we had a little better luck at Columbia. A Mr. Goldstein, Chief Patent Expert for Columbia, was very much impressed with Magnavox and he knew why we could not amplify the bass -- for the very good reason there was no bass on the record. Goldstein actually made an electrically recorded record using the Magnavox microphones and the Magnavox Loud-speaker. He strapped two microphones to respective violins and with those

operated the Magnavox which was used to cut the record. The result even with the crude arrangement was far superior to the straight acoustically cut record.

"They made a few of these records but Columbia was so busy with war work -- this was just before our entry into World War I -- that all thought of following up the new method was given up. It taught us one or two valuable lessons: one not to try to amplify what was not there, and two, there was a pressing need to improve the phonograph recording... Magnavox continued its development of the Electric Phonograph and by 1921 had incorporated a radio and electric phonograph with a switch to play either the phonograph or the radio through the same moving coil speaker installed in a cabinet. This invention was applied for in June 1922 and published in January 1930. This invention comprises all that there is in the present Radio-Phonograph, and in addition shows how the old style phonograph could also be used in the same style cabinet. The phonograph industry was practically wiped out by the advent of Radio and it did not begin to get a real foothold again until the mid-thirties."

So goes for Edwin Stewart Pridham's recollections of the early days in which he was a pioneer in the Magnavox. I strongly feel that many readers would get much enjoyment in reading all 31 pages of THE STORY OF THE MAGNAVOX As Told By Edwin Stewart Pridham, Co-Founder of The Magnavox Company, 11 September, 1947, as it contains many fascinating and amusing anecdotes, outside of phonographic references. Those interested in doing so might very well contact the company library in Fort Wayne, Indiana. As for myself, I can truly say that I still hook up my old Magnavox radio horn to the reproducer of an Edison cylinder machine with results that are indeed excellent! I shall now close with best wishes for the upcoming holiday season not only to my friends associated with the present company and its subsidiaries, but to collectors everywhere.

David Milefsky can be contacted at Rt. 1, Box 48-A, Boyce, Virginia 22620.

Curiosity

Or
n
er



The Emerson company had a moderate amount of success catering to ethnic populations with series of "foreign" recordings on their 9" and 10" records. It was previously unknown, however, that at least one special numerical series was designated for the 7" variety. The label design and matrix numbers indicate that this appeared almost at the beginning of Emerson Records, making it even more unusual. Is this the only non-700/7100 series ethnic issue, or can readers add others? (Record label furnished by reader Ed Hall.)

IN REVIEW

Recent Books Reviewed by the GRAPHIC Editor

The Paper Dog: An Illustrated Guide to 78 R.P.M. Victor Record Labels 1900-1958 by Michael Sherman. As an aid to any collector who ever asked "When was this record made?" (and how many of us haven't!), Mike Sherman has recently written this concise guide to the Victor label. The book breaks down the label into eleven distinctive types, from the "Improved Gram-o-phone Record" of 1900 to the "Color Nipper" of the 1950's. It then goes on to note individual changes within each type, enabling the collector to date any particular record fairly precisely-- for example, the familiar "scroll" label was in use for eleven years, but Sherman notes eight distinctive variations within that period. Added to this are excellent label photos, some with close-up detail and many in full color. There is also historical information about the Victor company throughout the text, notes regarding pricing, an availability (or "rarity") chart, and sections devoted to a few special labels. Here, for example, we see a 1901 white label test pressing, a 7" picture record, and even a 1902 disc with plaid label in full color!

But one of the most interesting and revealing aspects of the book comes at the very end: a sales chart covering the years 1901 to 1942. RCA prepared the data for a 1943 court case, and it's well worth studying, as the reader will see some very interesting trends in sales: fewer Red Seals were sold in 1933 than in 1903, the year they were introduced; total sales hit peaks in 1921 and 1941; sales of black label records understandably dropped during the Depression, but never recovered to their 1920's high even into the 1940's; and was Victor affected by the introduction of Columbia Double Disc records in 1908?

One minor error is the claim that there were no regular blue label series with scroll labels, but this is not the case; they did appear for awhile, though few remained in the catalogue by late 1927. The Paper Dog is 44+ pages and printed on heavy coated stock to ensure many years of use. It is available from Monarch Enterprises, P.O. Box 271248, Dallas, TX 75227 (see their ad elsewhere in this issue).



Edison enthusiasts have reason to celebrate with the appearance recently of volume 9 (1911) of The Edison Phonograph Monthly from Wendell Moore. These marvelous reprints in book form keep us abreast of all the latest news from the Edison factory on records and phonographs as if we were insiders...which, of course, we can be thanks to this fascinating series! For record lovers, we have artist write-ups and photos, as well as descriptions of every Grand Opera, Amberol, and Standard record issued during the year; there are also literally hundreds of foreign recordings listed. Even though sales of Edison records, especially two-minute, were declining, the company still maintained a very rigorous recording schedule and many fine records were made during this period. There is even news of a series of ten Hebrew Special Amberols being offered with a conversion kit to test the foreign market.

Machine collectors will find information regarding model changes, equipment, outfits, etc., invaluable.

And for all, there is much fascinating reading to be had, as well as those wonderful photographs of Edison stores and dealers' windows! (A minor complaint is that a few of the photos came out on the dark side.) There are even references to the trade of a disc record being developed by Edison.

The Edison Phonograph Monthly is now being produced on an extremely limited basis, so I recommend contacting Wendell Moore immediately for more particulars. His address: 3085 W. Hwy. 89A, Sedona, AZ 86336.

Kate Smith: Fifty Years of Records. Richard Hayes has revamped his Kate Smith discography into an enlarged format. For admirers of "The Songbird of the South," Hayes has assembled an impressive 580 sides, ranging from the 1926 unissued Victors to her last session 47 years later for the R&B Atlantic label. In between are the elusive Brunswicks and Deccas, the numerous red Columbias, and all the rest. In addition, Hayes has added several pages of reissues, numerous label illustrations, photos (I love the one on the cover showing a young Kate about to put a Viva-Tonal Columbia record on her automatic Victor Electrola), and a compilation of all known sheet music covers with Kate Smith on the front-- 271 at last count!

The Kate Smith discography is 58 pages, spiral bound, and produced in limited quantities. It is available at \$9.50 postpaid directly from Richard Hayes, 59 Myrtle Ave., Cranston, RI 02910.

The Encyclopedic Discography of Victor Recordings -- Matrix Series 1-4999. By Ted Fagan and William R. Moran. This is actually the second volume in a series which was begun three or four years ago by Greenwood Press, and it indexes all the domestic (as well as several hundred foreign) Victor recordings made between April 24, 1903, when the matrix number series was introduced, and January 7, 1908 when the series hit #4999. The main body of the work, which follows a lengthy introduction complete with 17 label illustrations, lists the thousands of masters in numerical order. To assume that there are "only" 4999 recordings indexed is an error, as the multitude of sizes and takes made frequently resulted in several versions of each title. There could easily be as many as 15,000 individual recordings tabulated-- after all, Victor made records in five different sizes during the course of this period!

Following the main index is a chronological listing of the matrices covered (want to see what was recorded on your birthday each year?). It's interesting to note that the U.S. Marine Band made 58 recordings in just two days in October, 1906! Completing the volume are comprehensive artists and title indexes. Here's where one realizes just how prolific Harry Macdonough or Pryor's Band were during this period!

The book is a veritable goldmine of information for collectors of the early years. There are intriguing titles which remained unissued (Billy Murray's 8 takes of "Alec Busby, Don't Go Away" or his 14" version of "The Yankee Doodle Boy"); there's an unusual fine-grooved Percy Hemus master (an early attempt at a long playing record?); and all of the first Red Seals recorded in the United States.

The one area of confusion I still have concerns the fair number of underlined takes (indicating they were issued) without corresponding catalogue numbers. Perhaps this contradiction will be resolved in future volumes.

The use of the term "Encyclopedic" is no exaggeration, for this volume alone contains over 700 pages! The Encyclopedic Discography of Victor Records is available from Greenwood Press, 88 Post Road, Box

5007, Westport, CT 06881.

(NOTE: In spite of the recent death of Ted Fagan, we understand that this important series will continue.)

Other recent books of interest to our readers:

- Bing Crosby: A Comprehensive Discography and Filmography by Timothy A. Morgereth. Available from McFarland & Co., Inc., Box 611, Jefferson, NC 28640. (We have not seen this, so cannot comment further.)
- Broadway on Records - A Directory of New York Cast Recordings of Musical Shows, 1931-1986, compiled by Richard Chigley Lynch. Available from Greenwood Press, address above. (An extensive collection, but only four shows from the 1930's included.)
- America's Musical Stage - Two Hundred Years of Musical Theatre, by Julian Mates. Also available from Greenwood Press. (Contains a good chapter on the development of the American musical comedy, but there are no references to the phonograph.)
- The Complete Directory to Prime Time TV Stars. Why this? Well, it's the latest creation of our friend Tim Brooks, and there are entries for Harry Reser, Paul Whiteman, and others...nearly 1100 pages' worth! Congratulations, Tim. From Ballantine Books.
- Edison Diamond Disc Re-Creations: Records and Artists 1910-1929, by Ron Dethleffson and Ray Wile. Ron tells us that the latest press run of the deluxe hardbound edition will have a commemorative stamping in gold leaf making it the "Edison Lab Centennial Edition." This run is limited to only ten copies; see Ron's ad on the back page for ordering information.

Announcing the First Ever...

National Cylinder Record Box Lid Exchange

Every collector has them; they find their way to a box or drawer where they remain ignored for years; chances are, most of them will never get matched to the correct records. Now, for the first time, the GRAPHIC is going to attempt to remedy this national disgrace! Yes, we are going to try to pair up those orphaned lids with needy records somewhere else in the country. It's a major undertaking, but one we feel there is a crying need for in this age of government cut-backs, an uncertain economy, and a weakened presidency.

The pairing and exchange will take place during the month of January, and obviously the more who participate the greater our success rate will be. If you are interested in becoming involved, please send a self-addressed stamped envelope and we'll send you full particulars (originally we were going to print all the details in the GRAPHIC, but we need to get an idea of how many will be participating). The rules have all been worked out, and we have even devised a system for matching lids which just have numbers on them, such as the earlier Edisons. So please send your S.A.S.E. for all the details. This exchange is available only to readers in the U.S.

"Oh, Canada!" Follow-Up

Of the many readers who wrote that they enjoyed Jim Tennyson's article in the last issue, two also included some corrections and additions.

Oliver Berliner, grandson of the famous inventor we honor with this issue, writes the following interesting remarks:

"Herbert was installed as vice-president, not

president (of Berliner Gram-o-Phone Co.)...his father (Emile) was the absentee president of the company."

"British Gramophone was, contrary to Mr. Tennyson's contention, never called 'His Master's Voice Ltd.' Its name was The Gramophone Co., Ltd...often referred to in the trade and by the public as His Master's Voice."

"In 1921, realizing that Herbert was allowing the Berliner Co. to deteriorate and having discovered his son's secret ownership of Compo, my grandfather discharged him and replaced him with my father, Edgar, who'd been the secretary-treasurer. By 1924 Emile had given Edgar the ownership of the company and in that year my father decided to sell the Berliner Gramophone Co. of Canada Ltd. to American Victor...During his 3-year period as head of the company my father discovered all of the inefficiencies and wasteful activities created by his elder brother...even the secretaries had secretaries, for example. He also discovered that Herbert's secretary there was sending extra copies of all my father's correspondence over to Herbert... In 1929 my father received one million dollars (U.S.) for his Victor stock when RCA acquired it."

Reader Mike Biel, whose expertise is in the field of electrical radio transcriptions, writes:

"You repeated the old saw about Walter Clark being warned not to mention radio at Victor, yet Victor had a radio station license (used to provide a signal source for recording experiments when the Philadelphia stations they usually recorded were off the air), had developed a radio receiver of their own-- nothing to do with RCA-- which they 'claimed' to have had 'on sale' in 1923 or 24, and were deeply engaged in electrical recording experiments back before 1922. These experiments were discontinued in 1924 and perhaps this is when Clark's story does indeed have credence, but it might also have been an attempt to keep this work a secret."

HERE & THERE

In our last issue we wondered if anyone could identify the participants in the 1914 Columbia "Night Scene in Maxim's" (A1509) for reader John Heliker. Another reader, Craig Ventresco of Portland, Me., feels that Ned La Rose is one of the principals. (La Rose made at least one other Columbia at about this time.)

Attention, Edison Owners! Feeling left out? After we published our tabulation in the last issue we heard from two more owners. If you have an Edison, please respond to our survey in issue 59 and we will update the data in a future issue.

The Association for Recorded Sound Collections recently announced that their 1988 conference is all set for May 26-28 and will take place at the University of Toronto in conjunction with the annual meeting of the Canadian Association of Music Libraries. It now appears that very affordable accommodations will be available at the University. For more information regarding ARSC, contact: Phillip Rochlin, Executive Director, P.O. Box 10162, Silver Spring, MD 20904.

(cont. page 16, column 2)

The New York Times
November 19, 1987

CBS to Sell Record Unit To Sony

By GERALDINE FABRIKANT

CBS Inc., returning to its roots, agreed to sell its records division to the Sony Corporation for \$2 billion in cash.

The sale is the final step in the transformation of CBS from a highly diversified entertainment company to solely a broadcast business.

The decision came late yesterday but word had already filtered through Wall Street, where CBS stock rose \$8.625, to \$176 a share on the New York Stock Exchange. Despite the fact that the record company has been doing very well, analysts felt CBS would benefit more from the immediate availability of the cash.

CBS Records is the world's largest record company. Among its stars artists are Michael Jackson and Bruce Springsteen. It has long been run by Walter Yetnikoff, who will remain with CBS Records after sale to Sony.

Unanimous Approval Given

The deal, subject to board approval, will be completed in early January. According to the source close to the board, the vote was unanimously in favor of the deal despite earlier opposition from a number of board member including William S. Paley, the chairman and founder of CBS. "It was unanimous because the board thought it was a very good deal," said a source close to the board.

They were not alone. This source said that the senior management of the record division was strongly in favor of the deal.

Mr. Yetnikoff together with the rest of a management team that he will appoint are believed to be getting a total of \$50 million to remain with the company. Mr. Yetnikoff alone will get \$20 million and the rest of his team will split the balance. "If you had \$20 million in your pocket, it would be a very attractive deal," this source noted.

CBS Appeared Saddened

CBS appeared generally saddened

by the news. "This is a great entertainment and communications company," said one longtime CBS employee. "Now half of its presence in the world is being lopped off."

Earlier this year CBS chief executive officer, Laurence A. Tisch, who has long wanted to sell off all CBS assets except the broadcasting business, had begun to push for the sale. However he also considered spinning off the record division into a separately held company after the stock market crash of October.

"When the stock market plunged, there were fears at CBS that it would become virtually impossible to sell stock in the newly formed company," one insider said.

Major Sell-offs

Earlier this year, Mr. Tisch sold CBS's publishing divisions. The book divisions were sold to Harcourt Brace Jovanovich Inc. The magazines were sold to a leveraged buyout group led by Peter G. Diamandis, president of Diamandis Communications.

But those sales are only part of a program which over the past years has seen the disappearance of CBS's movie business, its toy business, its stereo music division and other operations.

Thus the company that started in 1928 as a radio company, and grew into one of the industry giants with wide-ranging interests in the media, has now gone full circle. The man who founded CBS, Mr. Paley, and the first properties he owned, the radio stations, have through it all remained part of CBS.

Layoffs Expected

But if this marks the end of the sales at CBS, it does not mark the end of changes. More layoffs at the corporate staff level are inevitable, according to a well placed source. However, some portion of the corporate staff, including members of the law department, personnel and treasury department will be hired by Sony.

CBS is now left with substantial financial resources to expand in any field it chooses. It owns the network; 4 television stations, and 17 radio stations. David Londoner, a media analyst at Wertheim & Company said: "After taxes CBS will have somewhere between \$115 and \$120 a share in cash before subtracting a modest amount of debt. He added: "The real question is what they are going to do with. They don't have the pressure of worrying about a takeover because between Mr. Tisch and Mr. Paley they control about 33 percent of the stock."

Sony will have the right to use the name CBS on records for several years. That will benefit Sony because CBS is such a well-known name in the marketplace.

By saying that CBS is "returning to its roots" in selling off their record division, the author is partially correct but partially uninformed. The history of CBS goes back to April, 1927 and a collaboration between Arthur Judson's United Independent Broadcasters and the Columbia Phonograph Company (which provided \$163,000 capital as well as its name). Originally known as the Columbia Phonograph Broadcasting System, the new network went on the air on September 18th with a broadcast of Deems Taylor's "The King's Henchman." Late in the year, however, Columbia pulled out, but allowed the company to retain its name in exchange for free advertising time! Then, late in 1938, CBS got Columbia back through its acquisition of the American Record Co., and the two companies were once again united. It is rather ironic that the Columbia name does not once appear in the Times article; that's be-

cause a few years ago the company officially changed its name to CBS -- it's no longer the Columbia Broadcasting System!

Columbia Records are still being made. They are not only the oldest existing name in records, but they were the last major record company to be owned domestically. (Historical data through the courtesy of Mike Biel.)



Sayonara, Columbia!

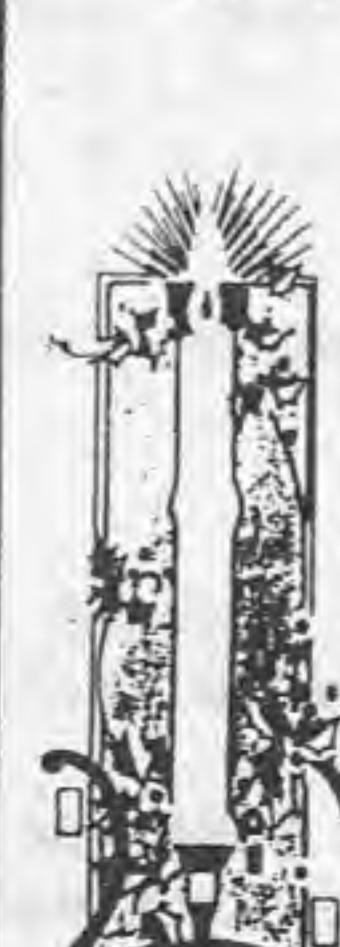
"Here and There" (cont. from page 15)

We frequently hear nice things from our readers, and we regret that it's not possible to respond to each of you personally. Here, for example, are some of the comments we received during a recent four-week period:

- "Delighted to renew. I go thru each issue with a fine toothed comb. Fine, fine publication. Keep up the good work and thanks!!" - J.L.
- "Thanks, and keep up the good work!" - J.R.
- "The July 1981 issue No. 61 I believe is the best issue I ever read on Canada & Edison - well written, informative & educational." - T.D.
- "The Graphic is enjoyable and informative!" - D.R.
- "We enjoy your magazine" - L.D.
- "Thanks for continuing a great magazine, and a very interesting article regarding the Amberola v. Victrola." - T.K.N.
- "I still enjoy the Graphic tremendously and look forward to each issue." - J.P.
- "Keep up the good work on the Graphic. I read every word...You have my permission to double the subscription price..." - T.N.
- "My husband and I have received the GRAPHIC for two years and have enjoyed it very much. It has been very informative..." - K.A.
- "In eager anticipation of the next number of your marvelous magazine..." - C.L.
- "I sent my subscription renewal around the same time ...and I see that you did receive this. Thank God! I'd hate to be without my Amberola Graphic." - K.V.

Thanks to all of you, and best wishes for the holidays to all of our readers, enthusiastic or otherwise!

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Development Puts On the Big Squeeze

Montgomery Owner Defends 207 Acres

By Eugene L. Meyer
Washington Post Staff Writer

Meet Brooke Johns, age 93, several generations removed from his prime and under siege by the boom-boom pace of development in the 1980s. On the outskirts of Olney, 18 miles north of the White House in the midst of explosive growth in Montgomery County, he hangs onto 207 valuable, lush acres with an 18-hole golf course and a country club, Brooke Manor that bears his name.

A world renowned vaudevillian who retired in 1930 to what was then the countryside, he lives on the grounds of his club in a slightly run-down 17-room mansion. He is surrounded by his memories and his scrapbooks, several old cars in various stages of restoration or disrepair, 150 crowing roosters and hens, 120 neckties and a banjo with the autographs of four American presidents and the prince of Wales, later King Edward VIII.

"He's been pretty much content to live in his house, pick his banjo a little, and watch the world go by," said county zoning analyst Dean Mellander.

But development and developers have come knocking at Johns' front door. Big-money people have been calling on him and his family, offering them millions for the land. But it is not for sale. He likes his buffer of land, away from the crush of Montgomery County's increasing traffic.

Brooke Johns bought the land from his wife's great-uncle in 1925 for \$46,000. He said he has received offers of up to \$15 million for the country club, "and that doesn't include the house." He has deeded most of the land to his children. Meanwhile, son John is president of the club, and daughters Martha and Joan are the vice president and manager, respectively.

Johns, whose great-great-grandfather is said to have performed the Episcopal last rites for George Washington, was born in Georgetown on Dec. 24, 1893. He has a couch that he said Abraham Lincoln gave to his grandmother. His father played the banjo for fun and worked for a living at J.E. Dyer's Grocery at 34th and M streets NW. It was a time when, Johns said, half the houses lacked indoor plumbing and people walked to public pumps for water.

Decades ago, the young Brooke Johns was asked to leave Tech and Central High schools and, just shy of graduation, was booted out of Georgetown Prep for cheating on a final mathematics exam. So, he recalled, he left home with a \$12



BY ANDRES ALONSO—THE WASHINGTON POST

Vaudeville star Brooke Johns, 93, says hotel people wanted to buy 32 of his acres. "I told them I didn't want to sell."

So long as he and his 79-year-old wife Hazel have anything to say about it, the green acres will remain so—Brooke Johns' untouched island of stillness and serenity in an ocean of traffic and change.

With rush-hour traffic beginning in the area before 4 p.m., bulldozers and road graders are widening Georgia Avenue in front of Brooke Manor from two lanes to four. Sub-

divisions and shopping centers are replacing farms around Olney and around the Brooke Manor Country Club itself.

"Olney is damn near as crowded as Broadway was," Johns said.

"You get all kinds of offers. They really try to squeeze us," said Hazel Johns, whose family has owned the land since the last century.

"There's always somebody who

wants your land. We want to keep it as long as we can," she added.

"We have nothing to sell," her husband said. Representatives of a national hotel chain "came here to see me and talk about 32 acres three or four months ago. I told them I didn't want to sell. They advised me I was right to hold on to it . . . And I'm a determined old man."

suit—bound for Broadway,

He was not an instant success. In vaudeville he sang and played the banjo in Pennsylvania coal mining towns, did coastal patrol duty with the Navy during World War I, and entertained in Palm Beach, Fla., where he was discovered by a New York producer who brought him back to Broadway. He became the headliner hired to draw the crowds to theaters where movies got second billing.

His full name is William Brooke Johns. "I'm Bad Bill, known as Sweet William to all the grandmothers," he said. But his stage name was Brooke Johns, billed as "Six-foot-three and Oh! So Different."

Among the stars he knew well were W.C. Fields, Eddie Cantor, Paul Whiteman, Al Jolson and Will Rogers. He did vaudeville shows for the Skouras brothers and for B.F. Keith theaters. He helped Ginger Rogers get her start.

He was a coast-to-coast celebrity, as his faded mementos attest, a star of Ziegfeld's Follies and a nasal-voiced RCA Victor recording artist. His face appeared on the front of a hundred different song sheets.

Then, at the age of 40, he gave it all up for the home life of a country squire and family man in the rolling Maryland countryside. But, as Hazel Johns puts it, "He got itchy."

So he bought a restaurant in Georgetown and converted an old dairy barn on his farm into a night-club and tea room. It catered to members of Congress and society people, but it closed during World War II after gas rationing cut down on country drives. In 1953, he opened the country club that his family still owns.

He hosted a local television show for children. He did benefit performances for schools and nursing homes. He bought and sold real estate. He served as a state racing commissioner and as the Republican chairman of the last board of Montgomery County commissioners. In the latter role, he had been wary of tacky postwar development. He still does not like it.

"I'm 93, and you can't stop progress," he said. "They've tried. When I came out here, it was strictly country. I've watched this place develop. Today, we're overcrowded."

But he would rather talk about the glorious past than the problematic present—and make jokes about it.

For instance, the secret of success in his 61 years of marriage, he said, can be summed up in two words that assure marital harmony: "Yes, dear. Yes, dear."

Corrected Hazel Johns, "He never said 'Yes, dear' in his life."

- o O o -

We thank Marc Bernier for sending this article from a recent issue of The Washington Post. Brooke Johns and His Orchestra (which may have been a studio group) recorded 11 sides for Victor in 1923 and 1924 on which he can be heard singing and playing banjo. He also recorded for HMV in Great Britain.

- o O o -

OBITUARIES

Portland Press Herald, Oct. 5, 1987

Maria Ivogun, German opera star

The New York Times

Maria Ivogun, the leading coloratura soprano of German opera in the period between the World Wars, died Saturday. She was 95 years old and lived in Beatenberg, Switzerland.

(Maria Ivogun's recording career began in Berlin in 1916 for Odeon; some of these recordings were pressed here in the early 1920's by Okeh. However, U.S. collectors are perhaps better familiar with her through her 1923 Brunswicks. Her last records were cut in 1932 for Electrola, although her early *Traviata* "Ah! fors' e lui"/"Sempre libra" was re-recorded electrically with added orchestra and issued here by Decca sometime later.)

Waterville Morning Sentinel, Oct. 26, 1987

REVELLA HUGHES, a singer and instrumentalist who performed with such jazz greats as Fats Waller and Duke Ellington, has died in New York at age 92.

Hughes, who also performed on Broadway in the 1920s and entertained troops overseas during World War II, died Saturday at Lenox Hill Hospital, according to Williams Mortuary in Huntington, W.Va., which is in charge of arrangements. She was born in Huntington in 1895.

Hughes, who played piano, violin and organ, studied music in New York during the 1920s and recorded for the all-black Swan Record Co. and performed jazz and swing on the CBS radio network.

In 1923, she was the choral director for the Broadway hit "Shuffle Along," featuring the music of Eubie Blake and Noble Sissle. She later got the leading role in George White's Broadway production of "Runnin' Wild."

She was a piano soloist featured with the Washington Symphony Orchestra for a time, and also performed jazz with such musicians.

(Even though Revella Hughes' recordings on Black Swan and Paramount were not of a jazz or blues nature, they are not easy to locate. Her Black Swan record of "At Dawning" turns up occasionally.

A Few Words Regarding Cover Numbers

The number on the cover of each issue is the issue number - not your expiration number. Your expiration number appears in the upper right hand corner of your mailing label.

Last month's cover number didn't get changed until after they had all been printed -- which is why they had to be printed again with the old number blotted out!

New York Times
October 27, 1987

THE STAR-LEDGER, Wednesday, October 7, 1987

Harold Anderson, 92, worked with Edison

A memorial service for Harold S. Anderson, 92, of Westfield, one of the last to work under Thomas A. Edison, will be held 2 p.m. Oct. 20 in the Presbyterian Church of Westfield. Arrangements are by the James W. Conroy Funeral Home, 2456 Plainfield Ave., South Plainfield.

Mr. Anderson died Monday in the Muhlenberg Medical Center, Plainfield.

A 1917 graduate of Harvard University, Mr. Anderson was manager of marketing in the disc record department of the Thomas A. Edison Co., West Orange, in 1924, reporting directly to Edison for a year and a half. He held the position until the company closed in 1930.

He then worked for Calibron Products, a scientific development company started by Edison's son, Theodore, from 1930

until World War II. Mr. Anderson was the secretary-treasurer for Calibron.

From 1956 through 1969, Mr. Anderson worked for the National Park Service as an assistant curator of the Thomas A. Edison Museum in West Orange, and then served as consultant to the museum through 1973.

Mr. Anderson was an Army veteran of World War I, holding the rank of sergeant in the medical corps while serving in France.

Born in Thompsonville, Mich., he lived in West Orange for 62 years before moving to Westfield two years ago.

Surviving are his wife, Dorothy; three sons, Henry, Richard and Stephen; 16 grandchildren and 14 great-grandchildren.

CHICAGO SUN-TIMES, Saturday, September 19, 1987

Ken Trietsch, 84, originator, leader of Hoosier Hot Shots

Los Angeles Times

HOLLYWOOD—Ken Trietsch, 84, leader of the Hoosier Hot Shots, who gained fame with their hokey, happy music on the old "National Barn Dance" radio show of the 1930s, is dead.

Mr. Trietsch, a native of Muncie, Ind., died at home Thursday, four days after his birthday. He had been ill for a year.

With clarinet, guitar, washboard, bicycle horns, bells, brass fiddle, pie-pan cymbal and other assorted instruments, the quartet livened Saturday night airwaves with such tunes as "Sheik of Araby," each time kicked off by Mr. Trietsch asking: "Are you ready, Hezzie?"

"Hezzie" was Mr. Trietsch's brother, Paul, the washboard player. Working with them were clarinetist Gabe Ward, who is still living, and bassist Gil Taylor. Ken Trietsch played guitar and sang.

The Hoosier Hot Shots were such a hit on the radio that they were heard on NBC for 18 years. They also were a popular attraction at fairs, in World War II USO shows and in 23 movies. And they made more than 100 records.

Mr. Trietsch spent 55 years in show business. When he was in his teens, orchestra leader Paul Whiteman hired him and took him to

New York. He also played there with the Vincent Lopez orchestra.

But Mr. Trietsch hated the big city and returned to Muncie. He and Hezzie, a drummer, then toured the vaudeville circuit with Buzzington's Rube Band. It was watching a New Orleans shoeshine boy beat out a rhythmic tune on a woodblock and bell that inspired Mr. Trietsch to assemble a musical washboard for his younger brother.

They became the Rustic Revelers and made a four-year tour of the Pantages theaters. In 1932, as The Trietsch Brothers & Ward, they were heard five times a week on a Fort Wayne, Ind., radio station.

They became the Hoosier Hot Shots when they were almost late for a broadcast and the announcer said, "Hey, you Hoosier hot shots, get in here!" Their big break came a year later when their Chicago World's Fair musical broadcast from an airplane 6,000 feet above Lake Michigan was heard on the NBC network.

Mr. Trietsch once told an interviewer that musician Spike Jones heard his musicians in 1939 and told them, "I'm going to build a band three times bigger than you guys and really go after it, 'cause I think you've got something."

Jones's band was a big success during World War II.

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- Santa



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<p>The Good Old Days</p> <p>William G. Spohn, Jr./Stanley R. Davis</p> <p>Side 1</p> <p>In The Gloaming • That Silver-Haired Daddy Of Mine • Now Is The Hour • Somewhere In Old Wyoming • Annie Laurie • Song Of The Volga Boatman • The Sunshine Of Your Smile</p> <p>Side 2</p> <p>I Don't Know Why • Drifting And Dreaming • Dear Old Girl • I Get The Blues When It Rains • That Wonderful Mother Of Mine • I'm The Guy • Macushla</p>	<p>Religious Moments</p> <p>William G. Spohn, Jr./Carol A. Spies</p> <p>Side 1</p> <p>Abide With Me! • An Evening Prayer • A Mighty Fortress Is Our God • Nearer, My God, To Thee • Once To Every Man and Nation • God Understands • The Church's One Foundation • In the Garden • God Of Our Fathers</p> <p>Side 2</p> <p>O Lord Most Holy • One Sweetly Solemn Thought • The Holy City • I Walked Today Where Jesus Walked • Agnus Dei</p>	<p>The Golden Years 1920-1924</p> <p>William G. Spohn, Jr./Stanley R. Davis</p> <p>Side 1.—Rose of Washington Square • That Old Gang Of Mine • Wonderful One • Medley: Down Yonder/Carolina In The Morning/California Here I Come • Somebody Loves Me • I Wonder What's Become of SALLY</p> <p>Side 2—I'm Drifting Back to Dreamland • All By Myself • Three O'Clock In the Morning • Medley: Ma/I'll See You In My Dreams/Linger Awhile • Just A Girl That Men Forget • When My Baby Smiles At Me • Daddy, You've Been A Mother To Me</p>
<p>Inspirations</p> <p>William G. Spohn, Jr./Duane V. Smith</p> <p>Side 1</p> <p>O du mein holder Abendstern • A Little Street Where Old Friends Meet • Loch Lomond • Who Is Sylvia? • Woodman, Spare That Tree • Wot Cher! • Galway Bay • If I Loved You</p> <p>Side 2</p> <p>In The Time Of Roses • Vesti la giubba • Old Pals Are The Best Pals After All • O Dry Those Tears • Home • When Irish Eyes Are Smiling • Robin Adair • My Hero</p>	<p>Religious Occasions</p> <p>William G. Spohn, Jr./Craig M. Nickerson</p> <p>Side 1</p> <p>Bless This House • The Stranger of Galilee • Hold Thou My Hand • Beautiful Isle of Somewhere • Oh Promise Me • I Wonder As I Wander</p> <p>Side 2</p> <p>Largo • The Palms • There Is A Green Hill Far Away • Ave Maria • The Lost Chord • O Holy Night</p>	<p>The Golden Years 1925-1927</p> <p>William G. Spohn, Jr./Evelyn Butterhoff</p> <p>Side 1</p> <p>Me and My Shadow • Am I Wasting My Time On You? • Are You Thinking Of Me Tonight? • Tea For Two • Remember • Stars Are The Windows Of Heaven • Silver Moon</p> <p>Side 2</p> <p>So Blue • Among My Souvenirs • I Don't Mind Being All Alone • Moonlight And Roses • Dawn Of Tomorrow • Dew Dew Dewy Day • Yearning • The Hawaiian Wedding Song</p>
<p>Semi-Classics</p> <p>William G. Spohn, Jr./Phyllis Stanley</p> <p>Side 1</p> <p>So Deep Is The Night • Gentle Annie • Somewhere A Voice Is Calling • When Love Is Kind • Sing Me To Sleep • Still wie die Nacht • On The Road to Mandalay</p> <p>Side 2</p> <p>Auf Wiedersehn! • Drink To Me Only With Thine Eyes • God Keep You Is My Prayer • Little Boy Blue • A Dream • Smilin' Through • Kashmiri Song • I Love Life</p>	<p>Irish Songs</p> <p>William G. Spohn, Jr./Stanley R. Davis</p> <p>Side 1</p> <p>How Can You Buy Killarney? • Mother Macree • A Little Bit Of Heaven • I'll Take You Home Again, Kathleen • My Wild Irish Rose • Where The River Shannon Flows • Danny Boy</p> <p>Side 2</p> <p>The Last Rose of Summer • Come Back To Erin • The Foggy Dew • Killarney • Rose Of Tralee • Wearing Of The Green • Little Town In The Ould County Down • The Kerry Dance</p>	<p>The Golden Years 1928-1930</p> <p>William G. Spohn, Jr./Evelyn Butterhoff</p> <p>Side 1</p> <p>Carolina Moon • Mistakes • When It's Springtime In The Rockies • I'll Always Be In Love With You • Pagan Love Song • Together • When The Organ Played At Twilight • When You're Smiling</p> <p>Side 2</p> <p>Speak To Me Of Love • I'm Yours • You're The One I Care For • You're Driving Me Crazy • Dancing With Tears In My Eyes • Moonlight On The Colorado • I Can't Give You Anything But Love</p>

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 E+ = just like new; no extraneous noise
 E- = minor wear or surface noise; still quite clean and enjoyable.

I wish to thank the many bidders from my recent auctions in The Graphic who have written to express their satisfaction with items they have won. As usual, when submitting bids, please mention The Graphic and bid by Item # from the left-hand column (i.e., 1 to 104.) If necessary, feel free to write or call me (802-868-4618.) However, I do not give out "current high bid" information on the telephone. Only winning bidders are notified, but an SSAE with your bids guarantees you a reply with high bids shown for any items you do not win. I have about 70 boxes and will use them for shipping until they run out. I plan to wait until early January to send out bills. Postage, insurance, and \$1 packing will be added to your winnings at billing time. As always, your satisfaction is guaranteed! Please observe the postmark deadline shown above. Thank you for your continued interest.

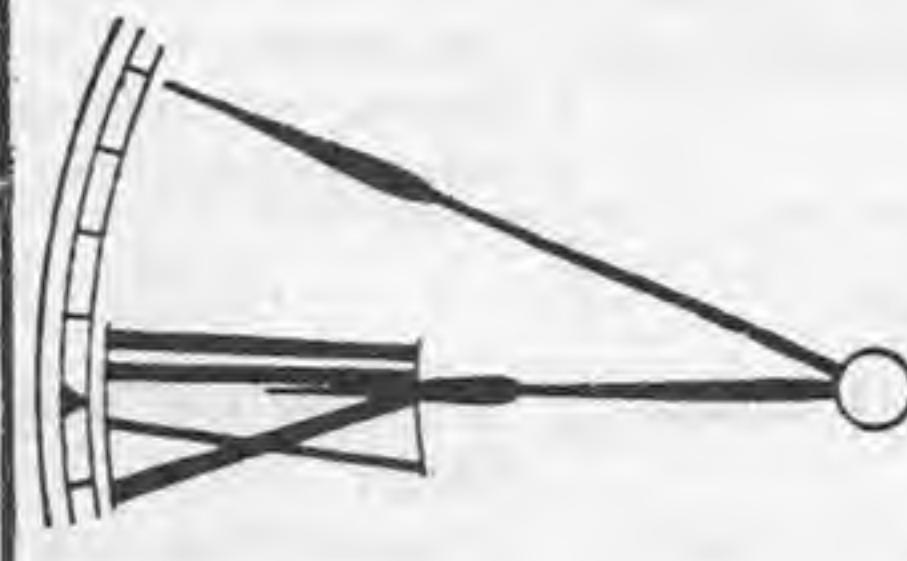
Abbreviations Used This Time

SOR = Slightly Out-of-Round; little or no effect on playback.
 MOR = Moderately Out-of-Round; my Amberola VI and 75 played these without problems, but the reproducers moved up-and-down quite visibly.
 TFM = Tight Fit on Mandrel; the title end may not slide completely onto the mandrel.
 SPM = Small Piece of plaster Missing; these are almost always at the "start" of the cyl.
 SPL = SPLit in end; usually at start; not into grooves unless noted.
 BGN = BackGround Noise; usually a light "swish" or crackle from old soil; not offensive enough to make listening unpleasant.
 FLT = FLAT early-style title end of cylinder; no bezel as in later production.
 OBL = Original Box and Lid with printed catalogue # and title info.
 NAP = Not Affecting Play.
 NIG = Not Into Grooves.

16. 1912 CAL STEWART. The Show Troupe at Pumpkin Center. [Uncle Josh sings the hymn "If There's Chicken Up in Heaven, I'll Be There."] E+ E+
17. 1956 G. REED. When the Bell in the Lighthouse Rings. E E+
18. 1964 CHARLES D'ALMAINE. Sailor's Hornpipe Medley (Violin). E E+
19. 2001 MARIE DRESSLER. Rastus Take Me Back. E E+
20. 2017 IRVING GILLETTE. When It's Apple Blossom Time in Normandy. E E+
21. 2063 BAND. Virginia Reel. [FLT; SPL into first few grooves, audible, may cause repeat in first 3 or 4 grooves.] E- E-
22. 2079 PEERLESS QUARTET. Those Ragtime Melodies. E E-
23. 2091 EDISON CONCERT BAND. Ring Out the Bells for Christmas. [SPM causes MOR and wavy sound near start.] E E-
24. 2127 ANDRÉ BENOIST. Old Black Joe (Piano). [SPM; SOR] E- E-
25. 2139 BAND. The International Rag Medley—Turkey Trot. [Few SPM NAP at start.] E E-
26. 2222 IRVING GILLETTE & MIXED CHORUS. Sing Me the Rosary. E+ E+
27. 2279 CAL STEWART. Moving Day at Pumpkin Center. [Slightly bumpy start.] E E-
28. 2290 BAND. Medley of French-Canadian Airs. E E+
29. 2420 MIXED QUARTET. Trust and Obey. E+ E+
30. 2468 COLLINS & HARLAN. The Aba Daba Honeymoon. [SPM at start, NAP] E E-
31. 2487 ALBERT H. FARRINGTON & CHORUS. It's a Long, Long Way to Tipperary. E E-
32. 2587 VAN AVERY. Happy, That's All. [Features Avery as "Rastus"] E- E-
33. 2598 GOLDEN & MARLOWE. The Insect Powder Agent. [SPL into first 20 grooves; E- finale features Laughing Song with Banjo for one minute.] E E-
34. 2623 MORTON HARVEY & CHORUS. In the Hills of Old Kentucky. E E-
35. 2697 EDNA BAILEY. The Three Bears (Bed-Time Story). E E-
36. 2791 MAURICE BURKHART. Cohen Owes Me Ninety-Seven Dollars. E E+
37. 2815 GEORGE L. THOMPSON. Cohen at the Telephone (Monologue). E+ E+
38. 3052 P. FROSINI. New York Blues—Rag Classical (Accordion). [At the end, it is possible to hear someone/something bump the recording horn!] E+ E+
39. 3188 COLLINS & HARLAN. Buzzin' the Bee. E E-
40. 3263 JULES LEVEY, JR. Our Own Make Polka (Cornet). [SOR; light soil causes light BGN.] E E-

Four Minutes

That is the running time of the new Edison Amberol Records. It is twice as long as any Edison Standard Record. It is considerably longer than any Record of any kind. This permits of entire selections rather than mere snatches—of music played or sung as it should be instead of being marred by being hurried. Beautiful things, never before possible with sound producing machines, may now be enjoyed by Edison Phonograph owners.



4-MINUTE EDISON BLUE AMBEROLS

1. 1522 BAND. Money Musk Medley—Virginia Reel. [FLT] E E+
2. 1532 VAN EPS. Dixie Medley (Banjo). E E-
3. 1575 JOSEPH A. PHILLIPS & CHORUS. Put On Your Old Grey Bonnet. E- E-
4. 1583 CAL STEWART. Uncle Josh Buys an Automobile. [FLT] E- E-
5. 1627 HELEN CLARK & SKEDDEN. When I Met You Last Night, Etc. [FLT] E- E-
6. 1642 REV. W. H. MORGAN & QUARTET. St. Mark 4: & Peace! Be Still! [Short spoken sermon, with nice organ and vocal interludes.] E+ E+
7. 1714 CAL STEWART. Uncle Josh Keeps House. [FLT] E- E-
8. 1725 STEVE PORTER & CO. Flanagan's Irish Jubilee. E E-
9. 1794 EDISON MIXED QUARTET. Beautiful Beckoning Hands. [SOR; BGN] E- E-
10. 1805 FRANK CROXTON. Father O'Flynn. [FLT; 2 SPM near start, NAP] E- E-
11. 1845 MANUEL ROMAIN. Daddy Has a Sweetheart, and Mother is Her Name. [MOR] E- E-
12. 1847 BAND. The Whip—March. [1 small SPL NIG] E E-
13. 1853 JONES & CHORUS. I'm Looking For a Nice Young Fellow, Etc. [SPM NAP] E E-
14. 1887 CHARLES DAAB. The Prettiest Little Song of All (Bells). [May repeat one groove near start due to slightly audible SPM.] E E-
15. 1895 BAND. Officer of the Day and The Hurricane—Two-Steps. E E-

Auction Continued



49. 3505 VERNON DALHART. A Little Bit of Sunshine (from Home).
 50. 3519 ED. ALLEN & CHORUS. I'll Come Back to You When It's All Over.
 51. 3533 JAZZARIMBA ORCHESTRA. The Rainbow Girl--Fox Trot.
 52. 3586 VERNON DALHART. Rock-a-Bye Your Baby With a Dixie Melody. [Noisy spot at start.]
 53. 3588 NEW YORK MILITARY BAND. Sliding Sid.
 54. 3591 ROBERT E. CLARK. The Land Where the Roses Never Fade.
 55. 3599 BILLY MURRAY & CHORUS. In the Land o' Yamo Yamo.
 56. 3606 GLADYS RICE & MARION COX. Sweet Hawaiian Moonlight.
 57. 3608 JAUDAS' SOCIETY ORCHESTRA. When I Send You a Picture of Berlin--Medley. [TEM]

58. 3611 CREATURE & HIS BAND. Donna Juanita--Selection.
 59. 3621 METROPOLITAN QUARTET. The Song of Ages--Christmas Song.
 60. 3626 GLADYS RICE, VERNON DALHART & CHORUS. Garden of My Dreams.
 61. 3627 VERNON DALHART. Yock-a-Hillo Town. [Strange Oriental tune by Dalhart]
 62. 3713 ARTHUR FIELDS & CHORUS. Oh Helen! [Rather "risqué" stuttering song]
 63. 3843 LOUISIANA FIVE. Foot Warmer--Fox Trot. [Features "yelping" clarinet]
 64. 3850 GREEN BROTHERS NOVELTY ORCHESTRA. The Vamp--Oriental One-Step.
 65. 3855 ARTHUR FIELDS. I'm True to Them All--The Girl Behind the Gun. [TEM]
 66. 3877 MANUEL ROMAIN. Did You Mean All You Told Me Last Night? [BGN during first 1/3 of play.]

67. 3978 PREMIER QUARTET. Hippity Hop. [About flying over to Ireland.]
 68. 3985 JOHN J. KIMMEL. Oh Gee!--Medley of Irish Reels (Accordion).
 69. 4000 JOSEPH SAMUELS. The Devil's Dream Medley--Reels (Violin). [TEM]
 70. 4001 BILLY MURRAY. "O" (Oh!).

71. 4014 LENZBERG'S RIVERSIDE ORCH. Venetian Moon--Fox Trot.
 72. 4032 NATIONAL PROMENADE BAND. Dancing in the Barn Schottische. [TEM]
 73. 4048 RACHAEL GRANT & BILLY MURRAY. Oh! How I Laugh When I Think How I Cried About You (Conversational Duet).

74. 4049 WEDDEFT-WADSWORTH QUARTET. Bow-Wow--One-Step. [TEM]
 75. 4058 GLADYS RICE. Alabama Moon. [Slight "echo" during play]
 76. 4113 P. FROSTINI. Valse Caprice, No. 1 (Accordion Solo).
 77. 4181 AL BERNARD. The Broadway Blues. [TEM; SPM at start causes flat spot NAP]
 78. 4185 PREMIER QUARTET. Down in Chinatown.
 79. 4220 DELLA ROBBIA ORCHESTRA. Margie--Medley Fox Trot.
 80. 4228 AL BERNARD. Timbuctoo.

81. 4413 AILEEN STANLEY. I'm Looking for a Bluebird (to Chase My Blues Away).
 82. 4520 EDWARD CLARK. The "Knocker" (Character Recitation). [Minor BGN]
 83. 4582 METROPOLITAN QUARTET. When the Mists Have Rolled Away. [OBL]

84. 4657 LEWIS JAMES. Fancies. [One groove near start may repeat.]
 85. 5041 NOBLE STUSSLE & EUBIE BLAKE. Broken Busted Blues.
 86. 5049 VERNON DALHART & COMPANY. The Death of Floyd Collins. [TEM; BGN]
 87. 5109 GEORGIA MELODIANS. Charleston Ball-Fox Trot. [TEM; quite loud]
 88. 5143 METROPOLITAN QUARTET. How Firm a Foundation. [OBL; same melody as Christmas carol, "O Come, All Ye Faithful"]

89. 5173 HOMER RODEHEAVER & CHORUS. Where They Never Say "Good-Bye." [Audible "scratch, from start to middle of play, caused by grain of sand between cylinder and box during storage.]

90. 5279 EARL OLIVER'S JAZZ BABIES. Fire!--Fox Trot (Vocal Refrain by Tom Howard).
 91. 5280 VAUGHN DELEATH. I'm Tellin' the Birds--Tellin' the Bees. [TEM]
 92. 5319 VICTOR HERBERT & HIS ORCH. Old Dutch Selections.
 93. 5384 VAUGHN DELEATH. Yep! 'Long About June. [Nice piano accompaniment]
 94. 5405 AL LYNN'S MUSIC MASTERS. At Sundown--Fox Trot. [TEM; small pressing flaw causes "pop" for 14 grooves near end.]

95. 5555 B. A. ROLFE & HIS ORCH. Who Wouldn't Be Blue?--Fox Trot.

Four Minutes of Music Without Record Changing

4-MINUTE INDESTRUCTIBLE-TYPE BLACK

96. 3021 BAND. Prologue from "Pagliacci."
 97. 3043 ORCHESTRA. Songe d'Automne (Dream of Autumn). [Loud $\frac{1}{2}$ " scratch]
 98. 3047 ORCHESTRA. Vision of Salomé.
 99. 3126 BAND. The Skaters, Waltz.
 100. 3159 BAND. Selection from "The Arcadians."
 101. 3168 BOB ROBERTS. That Opera Rag--Song. [Original blue/white/gold Columbia box with label.]

102. 3173 MOORE. Mistah Johnson Good-Night--Song. [Slight "echo" during play]
 103. 3441 IRVING KAUFMAN. K-K-K-Katy. [Slight "echo" during play]
 104. 7027 DENTON. Land Where the Women Wear the Trousers.

To order, send check or money order with self-addressed stamped envelope, to:

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158 Kakeout Road, Kinnelon, N.J. 07405
 (201) 492-1706

Actual decal not shown

Metal Horn 3.95 Wood Horn 4.95
 Decal Decal



RECORD AUCTION

Closing Date: December 28, 1987

Auction #28

Welcome to my current auction. Due to increasing competition I am trying to upgrade the condition of records listed, especially in categories of later discs. It seems that there is a temporary situation where many large disc collections have come on the market and are being auctioned so this is a good time to buy. The earlier stuff has not increased in supply and I expect it to begin moving up in the next year. A note on postage: I still ship 2 disc records for \$2.25 unless they are heavily insured and I think this compares very favorably with other auctioneers who charge \$4.50 or more! Jazz, Blues, Country. Min \$2.50

1. Ban 32245 Gene Autry. I'll Be Thinking of You Little Girl/Davis Trio. Pretty as a Pic. N-
 2. De 213 Fletcher Henderson O. Tidal Wave-FT/Down South Camp Meatin'-FT e to E+ (EE+)
 3. Co 15272-D Roy Evans. I Ain't Got Nobody/Dusky Stevedore EE-
 4. Co 1559-D Roy Evans. Jazbo Dan & His Yodelin' Band/Syncopated Yodelin' Man E sml pd/E
 5. OK 40979 Frankie Trumbauer O. Miss. Mud-FT (Voc Rhythm Boys)/Ther'll Come a Time-FT E-
 6. De 1252 Count Basie O. Boogie Woogie-FT/Exactly Like You-FT EE-/E *little wear but good*
 7. Vi 25348 Fats Waller Rhythm. The More I Know You-FT/Let's Sing Again-FT strong E scroll
 8. Vi 25559 Jam Session at Victor-Honeysuckle Rose-FT/Blues-FT Scroll E. Waller, Dorsey, etc
 9. De 1364 Jimmie Lunceford O. First Time I See You-FT/Ragging the Scale-FT sunburst EE+
 10. De 369 Jimmie Lunceford O. Star Dust-FT/Rhythm is Our Business-FT E Voc Willie Smith
 11. De 980 Jimmie Lunceford O. I Can't Escape From You-FT/Harlem Shout. E sunburst
 12. De 129 Jimmie Lunceford O. Sophisticated Lady-FT/Unsophisticated Sue-FT EE+ sunburst
 13. Vi 24233 Louis Armstrong O. Hustlin' & Bustlin' For Baby-FT/Right to Sing Bl. E (lt scr)/E-
 14. Vi 38118 McKinney's Cotton Pickers. If I Could Be With You One Hour-FT/Zonky-FT V+/E- scr
 15. Co A3365 Mary Stafford & her Band. Royal Garden Blues/Crazy Blues-FT Good E
 16. Bb-11447 Johnny Hodges O. Things Ain't What They Used To Be-FT/Squatty Roo-FT good E
 17. Co E CB95 Charleston Chasers. In My Little Hope Chest-FT/Sing You Sinners-FT EE- lt lams
 18. OK 4670 Mamie Smith Jazz Hounds. Cool My Doggies Now/You Can't Have Him etc VV+ lbd run
 19. Co A3942 Bessie Smith (F. Henderson pno) Nobody in Town Can Bake a Sweet Jelly Roll Like
 Mine/If You Don't I Know Who Will. E 2 sml edge chps NAP (not affecting play)
 20. Co Test 31321-1A (11" White lbd) Teddy Wilson. Prisoner of Love, dated 8-25-44 EE- few ser
 21. Bb-10088 Milton Mezzrow O. Revolutionary Blues/Gettin' Together-FT E+ sml lbd damage
 22. Bb-10085 Milton Mezzrow O. Comin' On With the Come On-FT Part 1/Part 2 E+/N-

Dance Records Min \$2.25

Sunburst Deccas

23. De 882 Jimmy Dorsey O. Stompin' at the Savoy-FT/In a Sentimental Mood-FT EE+
 24. De 899 Henry King O. Dream Awhile-FT/Let Me Be the One in Your Heart-Waltz N-
 25. De 106 Ted Lewis Band. Two Cigarettes in the Dark-FT/Tonight is Mine-FT E *light*
 26. De 850 Joe Sanders O. One Step Ahead of My Shadow-FT/I'll Never Let You Go-FT E scuffs
 27. De 959 Ted Weems O. Out Where the Blue Begins-FT/Darling Not Without You-FT E vocs Perry
 28. De 1406 Ambrose O. Lord & Lady Whoosis-FT/Gangway-FT E *Como*
 29. De 777 Ted Fio Rito O. Every Minute of the Hour-FT/I'm a Fool For Loving You. EE+
 30. De 1401 Frank Froeba O. The Big Apple (Voc Al Rinker Trio)/Josephine-FT E/E Min \$3
 31. De 679 Ted Fio Rito O. Alone at a Table for Two-FT/Cling to Me-FT E
 32. De 1031 Riley-Farley O. Santa Claus is Comin' to Town/Jingle Bells-FT Good V+ *E-*
 33. De 1104 Abe Lyman Californians. Little House That Love Built-FT/Summer Night-FT E slight
 34. De 366 Emil Coleman O. Clouds-FT/Be Careful Young Lady-FT E+ very slight warp.
 35. De 430 Glen Gray Casa Loma O. Two Heads Against the Moon-FT/Once Upon a Midnight-FT Gd F
 36. De 506 Victor Young O. Why Dream-FT/I Wished on the Moon-FT Str E Big Broadcast of '38
 37. De 820 Ted Weems O. You Can't Pull the Wool-FT (Voc Perry Como)/Let's Sing Again-FT E
 38. De 735 Jack Hylton O. Tell Me Tonight-FT/My Darling-FT E+
 39. De 852 Victor Young O. Donald Duck-FT/You're Not the Kind-FT E-/V+ "Quacks" are awful!
 40. De 1319 Henry King O. The Image of You-FT/Where or When-FT E (Riviera Follies of 1937)
 41. De 958 Ted Weems O. Picture Me Without You-FT (Voc P. Como)/Cottage By the Moon-FT E
 42. De 814 Ambrose O. Isn't Any Limit to My Love-FT (good)/This'll Make You Whistle-FT E-
 43. De 895 Ted Weems O. Until Today-FT (voc P. Como)/Bye Bye Baby-FT E/E slight wear A
 44. De 921 Ted Weems O. Five Piece Band-FT/Fooled by the Moon-FT (Voc P. Como) EE+

Later Blue Label

45. De 2732 Ambrose O. South of the Border-FT (nice & sweet)/My Prayer-FT EE+
 46. De 500 Ambrose O. Hors D'Oeuvres-FT (Good)/Streamline Strut-FT EE+
 47. De 2794 Ted Weems O. Two Blind Loves-FT/Goody Goodbye-FT Voc Perry Como EE+
 48. De 1797 Jimmie Grier O. (Musical Host of the Coast) Say My Heart-FT/You Leave Me Breath-
 Six Jumping Jacks. That's Her Now-FT/Outside-FT Strong V+ scuffs *less-FT E*
 49. Br 4220 Ben Selvin O. Selections from Broadway Melody-FT/Sel. Hollywood Review '29 E+
 50. Co 1956-D Vi 25553 Tommy Dorsey O. Turn Off the Moon-FT/Jammin'-FT E+
 51. Co 1308-D Ipana Troubadours (Lanin, dir) Sunshine-FT/After My Laughter-FT E lt scratches
 52. Co 833-D Al Handler O. Lonely Eyes-FT/Pretty Lips-FT Good E *FT E-V+ lt scratches*
 53. Br 3524 Six Jumping Jacks. You Never Get Nowhere Holding Hands-FT/More We Are Together-
 54. Vi 21310 Horace Heidt's O. Golden Gate-FT/Wonderful Wedding That Will Be-FT E
 55. Co 1848-D Guy Lombardo Canadians. Then We Canoodle Along-FT/You Want Lovin'-FT EE+
 56. Co 2822-D Meyer Davis O. Easter Parade-FT/How's Chances-FT Blue "wax" E- Min \$3.
 57. Co 2005-D Merle Johnston CeCo (radio tube) Couriers. You're Responsible!-FT/With You-FT E
 58. Mel 12318 Art Kahn O. Now That I Have You-FT/Paradise-Waltz E
 59. Vi 21508 Waring's Pennsylvaniana. Stack O' Lee Blues-FT/Farewell Blues-FT E+
 60. Br 4083 Bernie Cummins Biltmore O. My Blackbirds are Bluebirds Now-FT/Querida-FT E+E
 61. Vi 22728 Nat Shilkret Vi. O. Trags-FT/Black Eyes-FT E+E (lt scuffs) but OK
 62. Vi 20149 Harry MacDonald O. My Pal Jerry-FT/Who Could Be More Wonderful Than You-FT E+
 63. Co 819-D Paul Specht O. It Made You Happy When You Made Me Cry-FT/Thinking Of You-FT E
 64. Vi 24872 Ray Noble O. How Can We Be Wrong?-FT (Porter)/It's Bad For Me-FT E+
 65. Vi 19781 Int'l Novelty O. Speech-FT/Hamp's Ky. Serenaders. So That's The Kind of a Girl
 You Are-FT (voc Billy Murray) EE+

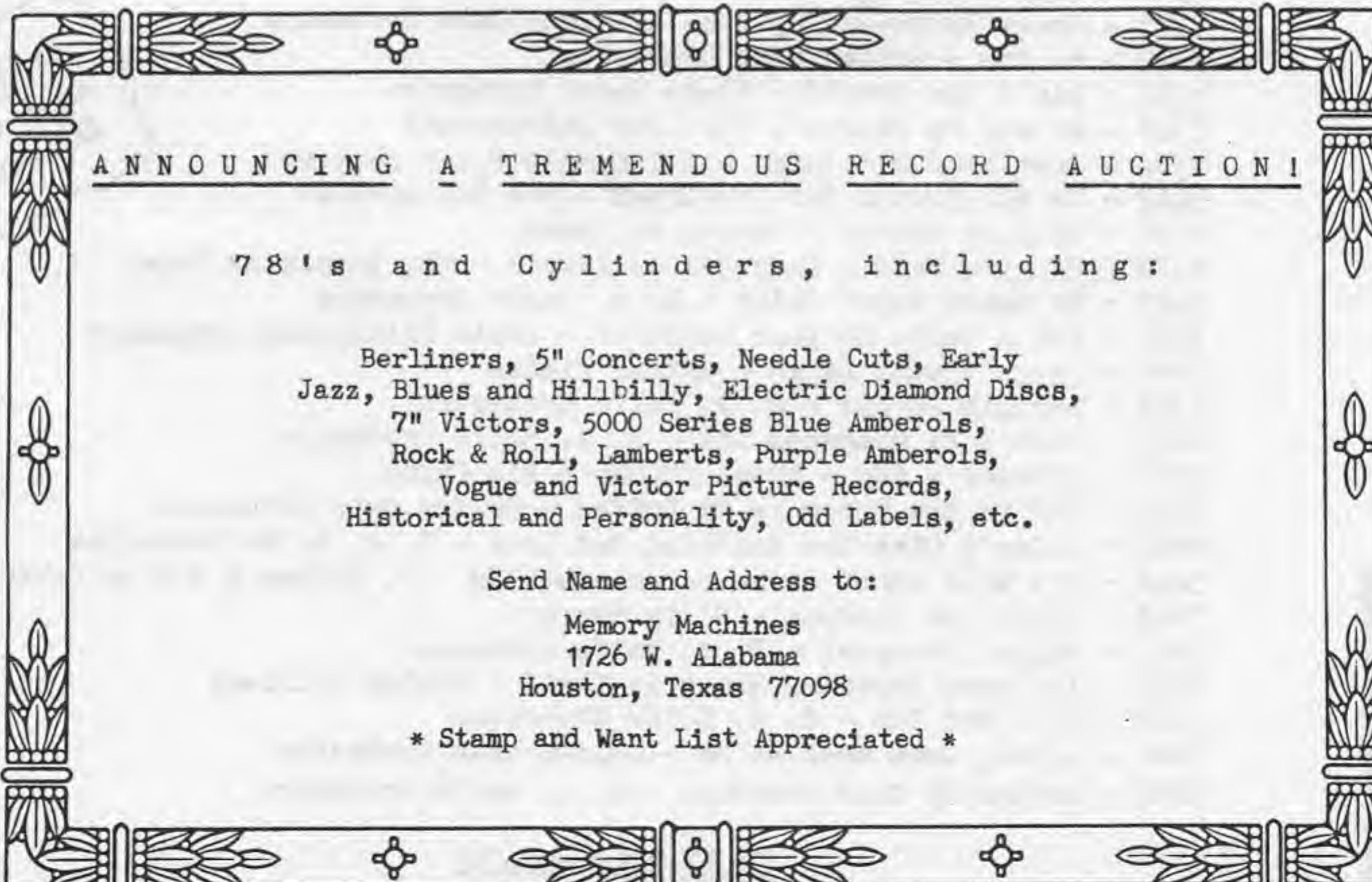
66. Co 2695-D Roger Wolfe Kahn O. I Can't Believe It's True-FT/You've Got Me in the Palm of
 Your Hand-FT Blue Wax Strong E hard to find band 1932
 67. Br 4571 Roger Wolfe Kahn O. Through-FT/Then You've Never Been Blue-FT E slight scuffs
 68. Vi 22332 Philip Spitalny O. Just Can't Be Bothered with Me-FT/Shilkret Vi O. Blue,
 Turning Grey Over You-FT (Good Waller Tune) E+ *Dreams-FT EE-/E scarce*
 69. Vi 24058 Graham Prince Palais D'Or Orch. Let's Try Again-FT/Where Are You Girl of My
 70. Co 2537-D Ben Selvin O. I Don't Want Love-FT/Girl of a Million Dreams Strong E/slight E
 71. Hit of Week 1091 Don Voorhees O. Go Home & Tell Your Mother-FT E regular 3 min
 72. HOW KI Freddie Rich's Radio O. It's the Girl-FT EE+ nice 5 min.
 73. HOW J4 Freddie Rich's Radio O. Little Girl-FT 5 min. strong E
 74. HOW 1160 Scrappy Lambert's Collegians. Come to Me-FT 5 min E
 75. HOW 1097 Phil Spitalny's Music. Betty Co-ed-FT EE+
 76. Vi 24396 Ray Noble New Mayfair O. Less Than the Dust-OS/Temple Bells-FT Scroll N-
 77. Br 3371 Jack Denny O. Moonlight on the Ganges-FT/Some Day-FT E+ voc The Bonnie Laddies
 78. Vi 25512 Joe Loss O. When the Poppies Bloom Again-FT/Roy Fox O. Did Your Mother Come
 From Ireland-FT E scroll
 79. Br 6664 Victor Young O. When You're Away-Instrumental/I'll See You Again-Waltz E++

Early and Late Personalities, Min \$2.50

81. Br 3889 Harry Richman. I Just Roll Along/Laugh Clown Laugh! EE-
 82. 8" acetate. Kate Smith. They Started Something. City Service Int'l'17? EE- off the radio
 83. Voc 4548 Mildred Bailey & Her O. I Go For That-FT/They Say-FT E vocs by Mildred
 84. De 2387 Dick Powell. Mr. & Mrs. America/In a Moment of Weakness E+ Nice
 85. Co DJ 39453 Doris Day. Christmas Story/Percy Faith Singers. Christmas in Killarney EE+
 86. Co A3882 Joe Hayman. Cohen Buys a Wireless Set/Cohen Listens in on the Radio E bit E-
 87. Vi 24001. Buddy Rogers O. Hello Gorgeous-FT/You Fascinate Me-FT V+ but loud signal to
 noise ratio. Vocs by "America's Boyfriend" 1932
 88. Vi 24315 Leo Reisman O (Voc Fred Astaire) Gold Diggers Song-FT/Happy as the Day is Long-F
 about E but internal spider crack, doesn't sound probably not in danger. Good
 89. Br 7725 Marlene Dietrich. Moi, Je M'Ennuie/Assez. In French Rec'd in Europe E+/str E
 90. HMV B2737 Noel Coward. A Dream of Youth/Lorelei E- large lbd
 91. Vi 25230 Noel Coward. Mrs. Worthington/We Were So Young (good) E+ later lbd.
 92. HMV B9210 Noel Coward. Imagine the Duchess' Feelings!/It's Only You E+
 93. Philips BB201 Noel Coward. Uncle Harry/Poor Little Rich Girl EEE
 94. Philips BB201 Noel Coward. A Room With a View/Mad Dogs & Englishmen E+ *FT*
 95. HMV JO 14 Maurice Chevalier. -Arthur-FT Chante/Paris Sera Toujours Paris-Marche Chante EE
 96. Co E DB 2127 Jack Buchanan. Everything Happens to Me/I'm Looking For a Memory EE-/E
 97. Br 02125 Jack Buchanan. Everything Stops for Tea/From One Minute to Another-FT E- good
 98. HMV B8133 Heather Thatcher & Moya Nugent. There's Always Something Fishy About the French/
 Voc Qt. Regency Rakes. E/EE- from Coward's 'Conversation Piece'
 99. Co E DB 1048 Jessie Matthews. One Little Kiss From You/I'll Stay With You EE+
 100. Vi 21852 George Jessel. My Mother's Eyes/When the Curtain Comes Down Good E says
 Dramatic Baritone with Orch!
 101. Br 8057 Ella Logan. Jingle (Bingle) Bells/Oh Dear! What can the Matter Be? Strong E

102. Merc 5642 Sophie Tucker. My Mother's Sabbath Candles/Yiddish Version/Eng version. EE-
 Orig pic sleeve. It. Strong E
 103. Merc 5651 Sophie Tucker. Never Let the Same Dog Bite You Twice/I'm Living Alone & Liking
 Fred Astaire w/Johnny Green O. Let Yourself Go-FT/Let's Face the Music. E lt lam
 104. Br 7608 Fraternity F779 (Cincinnati) Gene Austin. My Blue Heaven/Lonesome Road EE+
 105. Co 2035-D Eddie Walters. Singin' in the Bathtub/H'Lo Baby about E lam
 106. Co 40400 Art Carney. T'Was the Night Before Christmas/Santa & the Doodle-Li-Boop EE+
 107. Vi 24318 Paul Robeson. Take Me Away from the River/Round the Bend of the Road EE+
 108. Co 644-D Ruth Etting. Lonesome & Sorry/But I Do-You Know I Do E small wear
 109. Co 827-D Ruth Etting. I've Grown So Lonesome Thinking of You/Bird's Eye View of My
 Old Kentucky Home E
 110. Co 1998-D Ruth Etting. What Wouldn't I Do For That Man!/Right Kind of Man. E-V+ lams.
 Signed in white ink "To Cay, Ruth Etting" Min \$5
 111. Co 1998-D Cal Stewart, Ada Jones. Christmas Time a Pumpkin Center/Eve Time at P.C. E
 112. Co A2789 Cal Stewart. County Fair at Pumpkin Center/Steve Porter-Billy Murray. Evening
 At Mrs. Clancy's Boarding House EE+
 113. Co A608 Cal Stewart. Uncle Josh at a Street Car/Josh & Nancy Visit NYC. E+ patents 1b1
 114. Vi 16227 Cal Stewart. Uncle Josh at the Roller Rink/UJ and the Fire Department E- patent
 115. Vi 16931 Cal Stewart. Uncle Josh's Second Visit to the Metropolis/UJ in a Dept Store E++
 116. Vi 16520 Cal Stewart. Uncle Josh's Arrival in NYC/ Uncle Josh's Trip to Boston E patent
 117. Vi 16225 Al Jolson, 'N Everything/Sterling Trio. Play with the Heart of a Girl E
 118. Co A2519 Al Jolson. I've Got My Captain Working For me Now/Billy Murray. Wait 'till You
 get Them Up in the Air, Boys! Strong E Aeroplane song.
 119. Co A2794 Al Jolson. Morning Will Come/Hart-Elliott. When Will the Sun Shine For Me? EE-
 120. Co A3880 Al Jolson. Little Pal/I'm in Seventh Heaven E+ World's Greatest Entertainer
 121. Br 4400 Al Jolson. Little Pal/I'm in Seventh Heaven E+ World's Greatest Entertainer
 122. De 24534 Al Jolson & Mills Bros. Down Among the Sheltering Palms/ Is it True \w/Orc.
 What They Say About Dixie? E+
 123. De 23953 Al Jolson. All My Love/Keep Smiling at Trouble E+N- *radio*
 124. Rockhill Studios NYC (acetate) Al Jolson singing Remember Mother's Day E- but OK from the
 125. Co 326-D (flag lbd) Art Gillham (Whispering pianist) Hot Tamale Molly/Can't Your Friend
 Get a Friend for Me? E- signed "Best Wishes, Art Gillham"
 126. Co 892-D Art Gillham. Let's Make Up/Things That Remind Me of You E+/EE+
 127. Co 1802-D Art Gillham. Somewhere There's Someone/What Wouldn't I Do? E+N-
 128. Co 1873-D Art Gillham. You've Made My Dreams Come True/I'm Still Caring E+N- orig sleeve
 129. Co 2016-D Art Gillham. Blue Little You/If You Know What I Know E(lam)/N-
 130. Co A3311 Nora Bayes. Singin' the Blues/The Broadway Blues EE+
 131. Vi 45303 Fanny Brice. I'm an Indian/Oh, How I Hate That Fellow Nathan E
 132. Co A2859 Golden & Hughes. Back Home on the Farm/Fishing and Drinking E+
 133. Co A2877 Bert Williams. I'm Sorry I Ain't Got it etc./ Checkers E+/E
 134. A. Famous 063395 (8" pic disc) John Barrymore as Hamlet. Good E his pic & Signature Min \$6
 B. De Album A813 Ethel Merman Songs from "Call Me Madam" 4-10" discs EE+
 Odd Labels, unusual records, transcriptions. Individual Mins.
 134. Autograph 545 Boyd Senter featured with Chi-De-Lux O directed by Art Larson & Frank Desort.
 Mr. Jelly Lord/St. Louis Blues EE- small lbd damage around hole. Rare. Min \$10
 135. KKK 75001 100% Americans w/o, Bright Fiery Cross/Mystic City, red lbd w/Cross. Gt. Min \$8
 136. Nordskog 3004 Herb Weidoff's Famous O. Virginia Bl-FT/Persian Nights. E lt scratches. M\$10
 137. Oxford 36777 (12" purple lbd) La Rumba-Tango. Min \$2.50 *Part 2. Strong E large notes*
 138. Co A1331 Ernest Thompson Seton Chief Scout, Boy Scouts of America, Scout Patrol Calls 1/
 139. OK 41223 Dorsey Bros & Their Concert O. Lover Come Back to Me Part 1/Part 2 E Min \$3
 140. Vi 19871 Sousa's Band. High School Cadets March/Under the Double Eagle March E+ scroll
 141. Br 4428 Bruno Mil Band. Colonel Bogey March/US Field Artillery March EE+ Min \$1.50
 142. Co 1024-D The Glow Worm/The Broken Melody E Min \$1.50
 143. Ward's Trail Blazer W-108 Trail Blazer's Brass Band. Medley Victor Herbert Waltzes/Ah! Sweet
 Mystery of Life N- (elect, Columbia product) *Min \$8 for 2*
 144. Speak-O-Phone aluminum. 2-12" personal discs about E. "A New Crooner", dialog between
 Rudy Vallee and Mad Russian character on the air. Early 30's. 2nd disc, mono-
 log & song, 'Something Spanish in Your Eyes,' part of sleeve similar to Victor's.
 145. 6-8" acetate discs, Pres. Roosevelt Labor Day '41, Sept 11, 1941, War Loan, 9-8-43 EE- M\$5
 146. 23-12" center-start 78 transcriptions Circa 1930. Judson Radio Program for Defiance Tires.
 Historical scenes each demonstrate how perseverance, toughness, defiance pay off
 4 discs/program, E++ Progs 6,7,8,9,12. Program #13 missing disc 3. Min \$25
 147. Columbia Tele-Focal Radio Series Prog 7 Part C. Ben Selvin O. Moonlight on the Colorado. E
 White lbd 91960 w/commercial for their radio circa 1930. Min \$5
 148. Assoc 275 (Musak) Sam Lanin O. Blue Horizon-FT/Sweet & Lovely-FT/To Know You is to Love You-
 FT/Save the Last Dance-Waltz. E- V+ vertical Min \$3 some scratches
 149. Universal Programmes Corp Ltd.'Music Through the Window'Prog 55 Part 1/Pt 2. E+ Min \$4.
 Pheasance Tonic Wine, singer Gordon Lytle. Daytime, appeals to women. Every-
 thing I Have is Yours, I'm Jealous, For All We Know, Spanish Town etc.
 150. Studio & Artista Album w/6-12" discs, good E. "We Hold These Truths" (Drama) plus Pres.
 Roosevelt's speech 12-15-41. Artists: Barrymore, E. Arnold, W. Brennan, M. Main,
 J. Stewart, R. Vallee, O. Wells, L. Stokowski. Has Roosevelt Emblem on cvr, and
 this was Barrymore's presentation album for doing the broadcast. Min \$20.
 151. Vi 39002 (12" pic disc) RCA Victor presents Noel Coward w/Reisman's O. Tokay, World
 Weary, Caballero, I'll See You Again etc. E+ pics of Noel w/names of his
 shows in Neon lights. Nice Min \$30
 152. Recordings Inc. B-1354A/B-1366A Royal Hawaiian Hotel, Kahanamoku Tropical O, circa '35
 16" schellac E/E edge chp aff last 5 grooves. Mostly dialog, interview with
 Bruce Cabot movie star w/Fay Wray in King Kong. Little Grass shack. OK Min \$6
 153. Recordings Inc B1733A (16") Hemphill Diesel School. EE- lams. 3 commercial cuts, but
 interesting how Diesels replacing steam, gas in trucks, gin mills, trains. M\$5
 Four Minute Cylinder Records. Min \$3.50. *Original lids only when indicated.*
 154. Ed 3730 Arthur Fields & Chorus. Johnny's in Town E slightly E- Great War Song.
 155. Ed 2346 Nat'l Promenade Band. He'd Have To Get Under-Medley Trot. VV+ wear. Auto song
 156. Ed 2274 Ada Jones & Byron Harlan. Hiram Tucker. E real cute Turkey Trot song!
 157. Ed 2369 Byron G. Harlan. That Reuben Tango Huskin' Bee. Another one about dancing that!
 158. Ed 1884 Ada Jones & Billy Murray. Rainbow E *excellent.*
 159. Ed 1529 Collins & Harlan. Row, Row, Row EE+
 160. Ed 3833 B. Kryl (Cornet) The Ambassador Polka E
 161. Ed 4629 Broadway Dance O. Yankee Doodle Blues-FT EE+
 162. Ed 2598 Golden & Marlowe. The Insect Powder Agent. E+
 163. Ed 1550 Billy Murray & Chorus. Casey Jones. E- little wear but loud & clear. RR song.
 164. Ed 1878 Sousa's Band. Jolly Fellows Waltz E
 165. Ed 2655 Billy Murray & Chorus. Are You the O'Reilly? Strong E
 166. Ed 3085 Billy Murray. It's Not Your Nationality (It's Simply You) E+
 167. Ed 4778 Billy Jones. Yes! We Have No Bananas. EE+
 168. Ed 3417 Patrick Scanlon (Accordion) Medley of Irish Reels. Str E dubbing is strange.
 169. Ed 1543 Frederick Potter & Chorus. Red Wing E (w/ NY Military Band) An Edison classic.
 170. Ed 3082 Pietro Frosini (Accordion) Stradella Overture EE-
 171. Ed 1753 Collins & Harlan. Roll On, Missouri. E flat top
 172. Ed 1511 Golden & Hughes. My Uncle's Farm. EE+
 173. Ed 1725 Steve Porter & Co. Flanagan's Irish Jubilee. Strong E
 174. Ed 1719 Collins & Harlan.

Two Minute Cylinders. Min \$4. each			
197. Ed 9841 John J. Kimble (Accordion) American Cake Walk E+ Pno acc.		*9. Lam 594 Amer. Qt. Cornfield Medley. EE- Black	
198. Ed 8202 B. Kryl (Cornet) Russian Fantasia E slightly E- flat top. Note some of these early flat tops were record-cabinet stored & look slightly fogged.		*10. Lam 800 Arthur Collins. I'm a Johah Man. E- Pink cardboard tube inside, left lip removed, pretty close to annunc, but plays OK pno acc	
199. Ed 8575 Billy Murray. Under the Anheuser Bush. E slightly E- Loud			
200. Ed 9526 Bob Roberts. Do Re Me Fas Sol La Si Do E Comic Song / you want!		230. Ed Al Sweet (Cornet) Hear Those Bells. EE+ sml chps on top, NAP.	
201. Ed 10305 Ada Jones. My Dad's Dinner Pail good E late hard wax you can play as much as		231. Co Songs of Firemen's Duty by the Greater NY Qt, incl Hello Ma Baby. sml dig end, plays OK with Edison Automatic reproducer.	
202. Ed 9654 Bob Roberts. That's Gratitude! E Coon song		232. Co 31842 Invincible Qt. Bar-b-que in Old Kentucky. EE+ short length, brown moulded	
203. Ed 10215 Peerless Quartette. Liza EE+ orig printed lid / top		233. Co 31696 Joe Belmont. The Whip-por-Will Song. Song & whistling. EE+ red-brown moulded	
204. Ed 8412 J. Frank Hopkins (Xylo) Down Where the Wurzburger Flows, Intro. Suziana EE- flat		234. ? Mrs. Bottom Sung By S.H. Dudley (no company name) good V+ early	
205. Ed 8657 Ed. Military Band. Rosedale March. E slightly E- flat top		235. Co Banjo Solo Happy Days in Dixie by Vess L. Ossman for Columbia Phono Co NY & Paris	
206. Ed 9053 Edgar L. Davenport (Talking) Jim Bludsoe. Mississippi Steamboat story. E-It scr		236. Co E slightly E- one fairly deep scratch, plays OK with automatic.	
207. Ed 9236 Ada Jones-Len Spencer. Mandy and Her Man EE- Orig printed lid.		In the Baggage Coach Ahead sung by Mr. George J. Gaskin for Columbia Phono Co	
208. Ed 8595 Albert Benzer (Bells) Pretty as a Butterfly. E hard wax		of NY & Paris. E- light color. super nice.	
209. Ed 9159 Ed. M. Favor. Call Again, Calligen. EE- clever Irish song		Diamond Discs. Min \$3. WL white paper lbl, EL-etched labels.	
210. Ed 9033 Tascott. Shame On You! (Coon Song) E- It scr & 1/4" scr in annunc. Rare artist.		237. Ed 50072 Charles Daab (Xylo) William Tell-Fantasia/Mocking Bird-Fantasia EE+ Orig printed	
211. Ed 1559 Harry McDonough. Where is My Wandering Boy Tonight? E slightly E- flat top MS3		238. Ed 50245 Premier Qt. I'm On My Way to Dublin Bay/Owen McCormack. Moonlight in Mayo E EL	
212. Ed 9935 Ed Military Band. Society Swing--Two Step. good E		239. Ed 52249 South Sea Serenaders. My Hawaiian/Neath Blue Hawaiian Skies E+ WL elect MS4	
213. Ed 8796 Edison Quartette. Stories Adam Told to Eve. E couple small needle pits. Clever.		240. Ed 50740 Harry Raderman's Jazz O. Do You Ever Think of Me-FT/Creen Bros Novelty Band.	
214. Ed 9503 Jones & Spencer. Rudolf & Rosie at the Roller Rink. Vaudeville.		Arabia-One Step. EE- late EL	
215. Co 32796 Billy Murray. Hiram Green Good-Bye E- early Col/Ox poor recording.		Charles Magnante (Accordion) Bridal Rose Overture/Dolores Waltz E+ WL elect	
216. Ed 8669 Ed Mil Band. Mr. Black Man, about E by 1 It scr & moulding imperf. Exc tune		Jos. Knecht's Waldorf-Astoria O. Jimmy-FT/Kaplan's Mel. Kiss Mama Kiss Papa-FT	
217. Ed 10197 Nat'l (London) Mil Band. Mazurka from Cepelia (Delibes) E++ Orig printed lid.		Atlantic D.O. Bebe-FT/Kuplan's Mel. Night After Night-FT E WL	
218. Ind 1293 Band. Red Wing E Indestructibles in Edison boxes.		Dalhart-Robison. My Blue Ridge Mountain Home/When the Moon Shines Down Upon	
219. Ind 793 Bob Roberts. Charity. E+		the Mountain, about E bit bumpy WL elect	
220. Ind 1102 Schmehl (Xylo) Medley of Popular Songs. very lively. E		Gottschman's Zither Trio. Im Kastanienhain/Bleamerlin aus Mittenwald. WL elect	
221. Ind 1098 Orchestra. The Birds and the Brook E		1st quarter inch slight wear, rest E+ WL elect	
222. Ind 1084 Vess Ossman (Banjo) Medley of Broadway Hits EE- (Oxford)		John J. Kimbel (Accordion w/guitar acc) Trip to the Cottage Jig/Flogger EE+	
223. Ind 721 Bob Roberts. M-A Double R-I-E-D about E		Frank Braudwood (Cowboy Baritone) When the Red Red Robin/Too Late to Be Sorry	
224. Ind 957 Billy Murray. Good Evening Caroline EE-		now. WL E+	
225. Ind 1059 Collins & Harlan. Who's Your Friend? E		Bernard-Kamplain. Dixie Stars Are Playing Peek-A-Boo/Robert White. Oh! You	
226. Ind 650 Ada Jones. Don't Get Married Any More Ma E needs cleaning		Justine Roberts (Talking) The Shop Girl/Golden & Heins. Ambrose and Steve in	
I. Ind 1129 Bob Roberts. I Love My Wife But Oh You Kid. E+		Court (Vaudeville) WL EE+	
J. Ind 1136 Byron Harlan. My Cousin Caruso. E- It scr. orig box		O.S. wartime EL E loud.	
K. Ind 1468 Jones & Van Brunt. Come Josephine in My Flying Machine E Oxford box 1t scr		Earl Fuller's Famous Jazz Band. Jazz De Luxe-FT/All Star Trio. Sensation Jass-Broadway Dance O. Dearest-FT/Beale Street Mama-FT EE+ WL	
L. Ed 8038 Harry Anthony. Ring Down the Curtain. E		Green Bros Nov. Marimba Band. Dawn of To-Morrow/Charmaine! WL about E	
M. Co 32352 Bob Roberts. I'm On the Water Wagon now. EE+		Happiness Boys. Shout Hallelujah! Cause I'm Home/Must You Wear a Moustache WL	
N. Ed 18850 Tenor. Wermaland's Polska strong E reg Ed box		VV+ scuff & scratches but plays. Cecilia-FT E WL voc Dalh.	
O. Ed 18829 Tenor. Mandom Mod Strong E Ed Goldguss Waltze box, no lid		Mike Speciale Carleton Terrace O. I Can't See the Beautiful Sea-FT/Wynne's O.	
P. Ed 15777 Monrad (Norwegian Soprano) Det Var en Dag EE+		Monroe Silver. Cohen On His Honeymoon/Jones & Porter. Backyard Conversation	
Q. Ed 15978 Operasangerinde Fru Gerda Danielson. Med rode roser E orig box & lid		Between Mrs. Reilly & Mrs. Finnegan WL EE+	
R. Ed 15289 Glockenspiel. Traumbilder. Orig red box/lid E- small disturbance end		Florida Four. When You're With Somebody Else-FT/Ramona-W V+ some wear, WL	
227. Ed 17537 Mary Boyer, Opera Comique. Les cloches de Cornville. red French Ed box/lid. E+		Harry Raderman's Jazz O. Make That Trombone Laugh-FT/Dardanelle-FT E EL	
228. Ed 19173 Harry Lauder. Rob Roy Mackintosh. EE- 1t scr reg box Min \$10		Louisiana Five. Yelping Hound BL-FT/Tuxedo D. O. Peter Clink-OS EE+ EL	
229. Ed 18537 Cancion. El Matrimonio-Schottische. E reg box. Mexican Min \$20		Guido Circolini & A. Middleton. O Mimi, tu plu-Boheme/Explain Talk EL EE-	
S. Ed 833 Mme. Rappold. Balkon Scene (Lohengrin-Euch Lufthen) E orig Operas box, no lid		Orphee Langlovin. La Marseillaise/Le Saint-Laurent E lt scratches late EL	
T. Sterl 708 Ella Reford. Ain't yer gwine to say How Do? E+ 1t scr, orig lid		Anna Case. Qui la voce-I Puritani/Oh Sleep Why Dost Thou Leave Me? Handel	
U. Ed Bell 953 Royal Mil Band. Christ Church. E orig box/lid.		late EL, strong E Fior-Madama Butterfly. WL E lbl damage B	
V. Ed Bell 6371 Florrie Forde. Jack Jack When Are You Coming Back? EE- Box says select Ed Min \$30.		Maria Laurenti. Povera Mamma! (Tosti) Maria Rappold-Carolina Lazzari. Tutti I	
W. Co 85111 (6") Vocal Quartette. Meeting of the Hen Roost Club (Desc) EE+ Box E- Orig lid.		Alice Verlet-Giovanni Zenatello. Laisse-Moi--Faust/Zenatello. Romanza Del Fiore	
Lamberts in Edison boxes. Min \$15 each. Consignments.		—Carmen WL EE+ Thee Gone From Here EE+ WL good	
*1. Lam 869 Shannon's 23rd Regiment O. Dance of the Brownies. E Black		Wendell Hall. It Ain't Gonna Rain No Mo'/Bernard & Hare. Samuel Johnson, Get	
*2. Lam 859 Frank Morgan. Only a Dream of the Golden Past Pno acc E slightly spotted Black		Robert Denning. Happy & Go-Luck in My Old Kentucky Home/Billy Jones. When It's	
*3. Lam 939 American Qt. Good Old Summer Time E pno acc, Lambert Indestruct. Record Black		Night Time in Italy It's Wednesday Over Here E WL Thought I Better Go E	
*4. Lam 776 Mr. Silver. King of Schutzenfest. Super good, very loud. Vaudeville. Black. Sounds like a real Vaudeville singer! Min \$20 His gun is made of wood.		Vernon Dalhart. Wreck on the Southern Old 97/E.Hare. I Wasn't Scared, I Just	
*5. Lam 928 When Kate & I Came Through the Rye sung by Harry McDouough, Lambert Indestr. Record. EE+ Pink		WL	
*6. Lam 815 Cornet Solo, Fair Harvard by F.O. Currier. Pno V+ Very Loud Some small blem's gets kind of wild with the variations.		255. Co 4174 Early Discs. 10" Min \$2.25	
*7. Lam 848 Quartette. My Faith Looks Up to Thee. E nice color (Pink)		Vocal Quartette. Nellie Dean V+ black & silver c1905 lbl	
*8. Lam 322 Amer. Qt. Night Trip to Buffalo E odd color. ann Lambert Indest Record		256. Co 653 Male Voices. The Mocking Bird Medley. Announc. St. Louis '04 lbl E-	
		257. Vi 1256 Vi Male Chor. Larboard Watch. EE+ 1st dog lbl '02 date under lbl	
		258. Vi Mon 860 Spencer & Girard. Scene at a Dog Fight V+ lt scr annunc wise E	
		259. Mon 1457 Silas Leachman. I Must Have Been a Dreamin' 1-15-02 water damage edge Ann, other	
		260. Co 167 Ed M. Favor. Honey, Youse My Lady Love. Pno acc E early pre-patents lbl	
		261. Vi 608 Westminster Chimes. Adeste Fidelis EE+ Announced C.H.H. Booth 1st dog lbl	
		262. Co 1675 Len Spencer. Clancy's Prize Waltz Contest. E slightly E- '04 GP.	



LATEST AMBEROL



EDISON RECORDS

FROM FACTORY TO YOU

I'm trying to complete a collection of dance band Edison Blue Amberol cylinders. Can anyone please help me? If you have anything to offer and wish to call, any collect calls will be accepted. Needed numbers are:

- 4404 - On a Little Side Street - Ada Jones & Billy Jones
- 4425 - When Francis Dances with Me - Ada Jones & Billy Jones
- 4880 - Wop Blues - Georgia Melodians
- 4882 - Wait'll You See My Gal - Georgia Melodians
- 4888 - Teapot Dome Blues - Georgia Melodians
- 4903 - Why Did You Do It? - Georgia Melodians
- 4919 - Red Hot Mamma - Georgia Melodians
- 4926 - Charley, My Boy - Georgia Melodians
- 4930 - San-Oriental Fox Trot - Georgia Melodians
- 5029 - Collegiate - Golden Gate Orchestra
- 5044 - Yes Sir, That's My Baby - Georgia Melodians
- 5084 - Freshie - Golden Gate Orchestra
- 5095 - Clap Hands! Here Comes Charley! - Golden Gate Orchestra
- 5100 - A Cup of Coffee, a Sandwich and You - Mike Speciale Orch.
- 5109 - Charleston Ball - Georgia Melodians
- 5118 - That's Her--That's Her What Did I Tell Ya? - M. Speciale Or.
- 5159 - Spanish Shawl - Georgia Melodians
- 5179 - Talking to the Moon - B. A. Rolfe Orchestra
- 5224 - Looking at the World Thru Rose Colored Glasses - G. Gate Or.
- 5226 - Black Bottom - Harold Stern Orchestra
- 5233 - Why Do Ya Roll Those Eyes - B. A. Rolfe Orchestra
- 5247 - Bass Ale Blues - Joe Candullo Orchestra
- 5250 - I Found a Million Dollar Baby - Jack Albin Orchestra
- 5269 - Baby Face - Markels Orchestra
- 5299 - Blue Skies - Don Voorhees Orchestra
- 5312 - Blue Skies - Vaughn de Leath
- 5317 - High-High-High Up in the Hills - Ross Gorman Orchestra
- 5325 - Crazy Words-Crazy Tune - Golden Gate Orchestra
- 5329 - Me Too - Golden Gate Orchestra
- 5333 - Ain't She Sweet? - Clyde Doerr Orchestra
- 5361 - Me and My Shadow - The Four Aristocrats
- 5374 - Sometimes I'm Happy - All Lynn's Music Masters
- 5462 - We All Scream for Ice Cream - The Rollickers
- 5470 - My Blue Heaven - Vaughn de Leath
- 5476 - Henry's Made a Lady Out of Lizzie - The Happiness Boys
- 5491 - My Heart Stood Still - B. A. Rolfe Orchestra
- 5496 - Let a Smile Be Your Umbrella - Louis Lilienfeld Orchestra
- 5546 - Laugh Clown, Laugh - Arthur Fields
- 5562 - Georgie Porgie - B. A. Rolfe Orchestra
- 5563 - That's My Weakness Now - B. A. Rolfe Orchestra
- 5594 - Butcher's Boy - Frank Luther & His Pards
- 5642 - You're the Cream in My Coffee - Golden Gate Orchestra
- 5646 - I Can't Give You Anything But Love - B. A. Rolfe Orchestra
- 5648 - I'm Wild About Horns on Automobiles - J. Dalton & 7 Blue Babies
- 5656 - Doin' the Raccoon - Billy Murray
- 5659 - Makin' Whoopee! - B. A. Rolfe Orchestra
- 5661 - Is There Anything Wrong in That? - Ermine Calloway
- 5677 - If I Had You - B. A. Rolfe Orchestra
- 5694 - Lover, Come Back to Me - Golden Gate Orchestra
- 5704 - Button Up Your Overcoat - B. A. Rolfe Orchestra

Please see my want
ad on page 16 of
the last issue!

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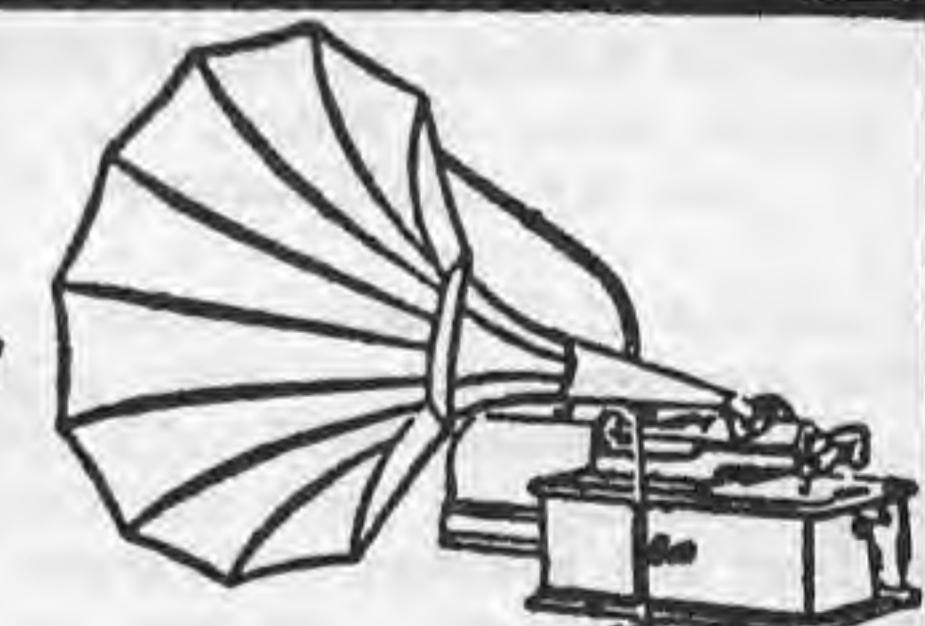
"Never On Sunday"

Richie Gesner

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HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Gramophone needle tins wanted — specialist collector. Any makes, quantity including American tins. Many swaps/sales available. 2 IRC's/\$1 for illustrated catalogue. Lambert, 24 Churchway, Weston Favell, Northampton, NN3 3BT, England.

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Wanted: Old Records of FRANK MUNN known as the Golden Voice of Radio. Mr. H. Willis, R.R. 4, Box 147, Williamstown, NJ 08094

Photocopies of Columbia record catalogues needed for expansion of 1981 cylinder list: Dec. 1896; Sep-Dec. 1897; all 1898 except 32-page Annual; all 1899 and 1900 items. Copy fees and postage reimbursed. No further duplication will be made of your material. KEN LORENZ, One LaGuardia Road, Chester, NY 10918.

Wanted: Oak horn for Columbia phonograph. I will pay a reasonable price for a nice horn. I will also consider a horn in need of restoration. John Larsen, 1301 E. 11th, Duluth, MN 55805, or call (218) 724-4812.

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FOR AUCTION — Records of the golden 78 rpm era. Please request free lists, issued irregularly but worth waiting for! Records, P.O. Box 528, Vestal, NY 13851-0528.

I will be conducting "Cylinder Only Auctions" 2 to 3 times per year. One S.A.S.E. will put you on my permanent mailing list. Aaron Cramer, P. O. Box 537, Brooklyn, N.Y. 11229.

Regular Cylinder Auctions. I have now increased the frequency of my auctions and also the range of material being offered. It now includes needle tins, books, machines, parts, etc. I have recently purchased a large collection of cylinders, operatic and 4 & 5000 series. You can be included on my list no charge just write. I guarantee all purchases and delivery. Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand.

Records and Music Items. 78s, 45s, LPs, Diamond Discs, and Cylinders. Plus Sheet Music, Piano Rolls, and Memorabilia. Usually have Folios, Record Sleeves, Needles, Books, Record Catalogs, Music Magazines, etc. The most diversified auction list in America. Special section for Polkas, Country-Western, Foreign, Gospel, and much more. Lists issued four times each year. Lists are free but stamps are appreciated. Musical Memories, Bob & Marge Netzer, Box 8382, Orlando, Florida 32806.

AUCTION: Quarterly lists, 78 rpm 1897-1937 Jazz, blues, pop, ragtime, personalities. Many rare and unusual items. Free list. Write ASSOCIATE RESEARCHERS c/o Edwards, 148 Sullivan St. #18, New York, N.Y. 10012

Record Auctions — 78 RPM only, 1900-1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Drive, Seaford, NY 11783.

AUCTION: 78 rpm records 1900-1950+; all categories; Free lists. Arthur S. Pare, 60 Forsyth Street, Owego, NY 13827.

Free, DISCOPHILE's Winter '87 Classical 78s and Spring '88 Jazz-Blues/Pop 78s/LPs auction lists. 1000s of records in TOP CONDITION. Classics from Victor, Columbia, Pathé, Edison. Jazz from 20s bands, 30s & 40s vocalists, pianists, combos, and big bands. Pops from the acoustic era, 20s vocalists, 30s & 40s Hotel, Swing, and Dixieland bands. PLUS, 50s Jazz label combos, Jazz LPs. AND publications, phonographs, equipment, and bargain-priced 78s. DISCOPHILE-C, P.O. Box 410239, San Francisco, CA 94141-0239, (415) 552-1022. Specify list/s.

Records, all types, music box discs, player rolls for auction, set price sale, want list. Send #10 SASE to Lee Munsick, 20 Harriet Drive, Whippoorwill, NJ 07981.

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wanted

Wanted: Rockwell figurine and/or collector plate "Dreams of Long Ago." Jerry Blais, 583 S. Nebergall Loop, Albany, Oregon 97321

Wanted to Buy: Blue Amberol #3845, "Uncle Josh in a Cafeteria." I'll pay a high price for a mint cylinder. Also need a case for Edison Fireside, model "B." Leo Hirtz, Box 6, R 1, Bernard, IA 52032 (319) 879-3107

Need certain issues of "Along Broadway" & "Brunswick Topics" magazines. Will trade or buy. Martin Bryan, 37 Caledonia St., St. Johnsbury, VT 05819

Photocopies of American Berliner record lists needed for catalogue analysis: Nov. 1895-May 1896; Aug 1896-Aug 1897; Feb-Oct 1898; Feb-May 1899; Aug-Nov 1899; Feb-May 1900. Copy fees and postage reimbursed. No further duplication will be made of your material. KEN LORENZ, One LaGuardia Road, Chester, NY 10918.

WANTED: Any phonograph parts for a (Model 171) 12 1/4" Reginaphone. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711, (904) 394-3971

Serious advanced collector of John McCormack recordings wishes to purchase for his collection rare or unusual McCormack items. Would like to call, meet or correspond with other collectors of similar interest for trades, discussion or exchange of info. Neil T. Corning, 17 Diane Road, Peabody, MA 01960. (617) 532-2091

GREEK & TURKISH music on domestic or foreign labels, electric or acoustic, including twelve-inchers. Also other Balkan discs-- Bulgarian, Roumanian, etc. needed. If the singing sounds like caterwauling, so much the better. Dick Spottswood, 6507 43d Avenue, University Park, MD 20782, or call (301) 277-6143.

Foreign "folk" music on pre-war discs wanted: CONTE, 89-39 114th, Jamaica, NY 11418

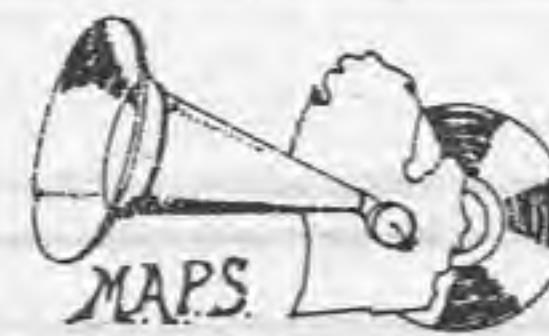
miscellaneous

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathé, Okeh, many others, disc & cylinder. 1890s-1960s. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001.

Max E. Vreede, formerly of 23 Avenue des Cerfs, 1950 Kraainem, Belgium, has moved to 14 Kiggelaerstraat, 2596 TM the Hague, Holland. Telephone no. (0)70-242308. I collect Paramount and jazz/hot dance 78's of the period up to about 1932 and I would welcome sales lists and auctions including this type of records. I have a lot of them but still want many more.

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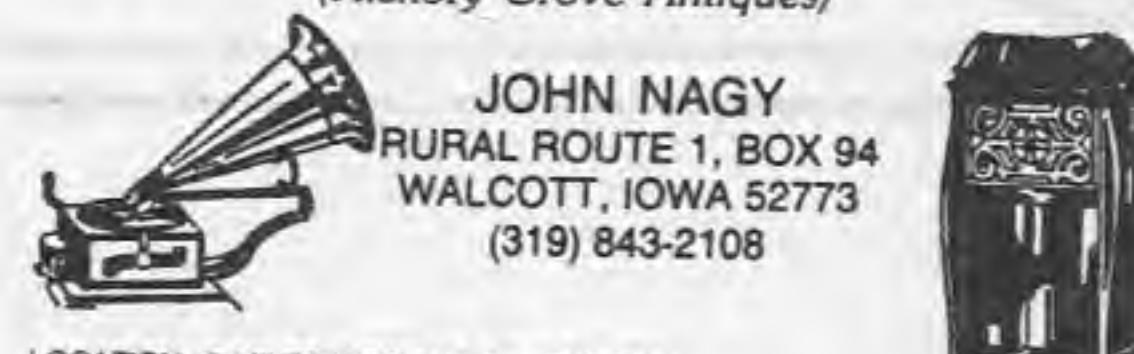


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Feb./March 1986
Vol. 13 No. 1



JOURNAL OF THE VINTAGE RADIO AND PHONOGRAPH SOCIETY INC.



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I have decided to retire and sell my active phonograph/repair business, and would like to hear from interested collectors/ or dealers. A brief list follows; you may call or write for more details!

Edison Phonographs

Spring-Wind, Standards, Homes, Black Gems, Red Gem, Firesides, Amberola 50, Amberola VI, Edison Diamond Disc C-250, B-19, Edison Shaver, more than 2000 cylinder records (w/ boxes/lids), DD records, 78's, record cabinets, etc.

Victor Talking Machines

Model Z front-mount, Model M, Approx. 30 repro Berliner Gramophones.

Victrolas

VV-120 Mahogany, VV-XVI Oak; VV-IX mahogany table model.

Columbia Phonographs

2 Model AT, Model BK, Eagle in case and one on platform, Model C Graphophone, Standard Model X front-mount, Model 20-A Grafonola table model, etc.

Horns

14" witches hats, black/brass & all brass, Gem horns, Fireside, morning glories, cygnets, nickel horns, brass Berliner horns, etc.

Parts

All kinds of parts for all kinds of phonographs - you name it - I probably have it!

Literature

Edison Parts Catalog, service manuals, record books, Frow books, Columbia and Victor booklets, etc.

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10" Rockwell Lathe, variable speed quick change gear box, 3 & 4 Jaw chucks, face plate, collets w/ draw bar, large face collets, Aloris tool post, milling attachment, 110-220 volts, Schaublin 102 tool makers lathe, chucks, jewelers lathe, Bridgeport vertical miller, indexing table, drill presses, vacuum, belt sander, brazing torch, work tables, saws, tools, taps dies, etc.

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- 52609 - In Old Tia Juana/Main Street
- 52642 - That's You Baby

Edison Lateral

- 14014 - In Old Tia Juana/Main Street
- 14021 - That's My Idea of Heaven/She's a New Kind of Old Fashioned Girl
- 14031 - Painting the Clouds with Sunshine/Sweet Madelon
- 14066 - Sergeant Flagg and Sergeant Quirt
- 14067 - Then You've Never Been Blue/Sunny-side Up

Bluebird

- 10811 - It's the Same Old Shillelagh
- 10926 - Irish Were Egyptians Long Ago/When Paddy McGinty Plays the Harp
- 10980 - The Guy at the End of the Bar/The Beard in the Gilded Frame
- 10995 - I'd Feel at Home.../Twas Only an Irishman's Dream
- 11071 - That's How You Can Tell They're Irish/The Hat My Father Wore
- 11134 - When I See All the Lovin' They Waste on Babies/Sleigh Ride

Victor

- 19293 - Home in Pasadena/What Does Puss Cat
- 35961 - Minstrel Show of 1929

Brunswick

- 4408 - Building a Best for Mary/That's My Idea of Heaven
- 4513 - Whoopee Hat Brigade/Last Night, Honey
- 4597 - Icky/My Wife is On a Diet

Beacon

- Casey & Cohen in the Army (Recorded 1942)

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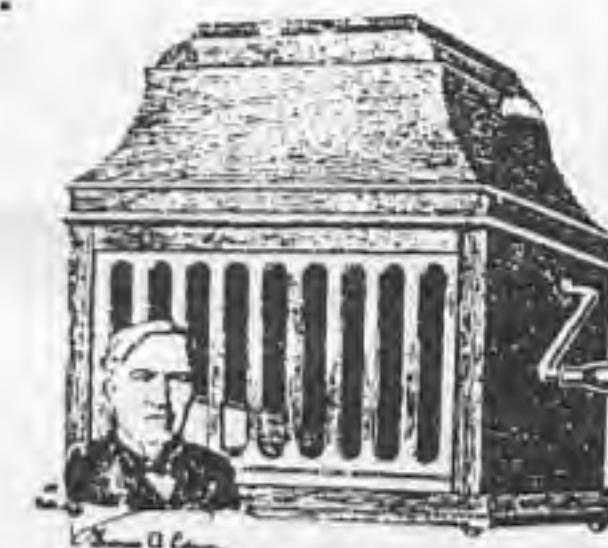
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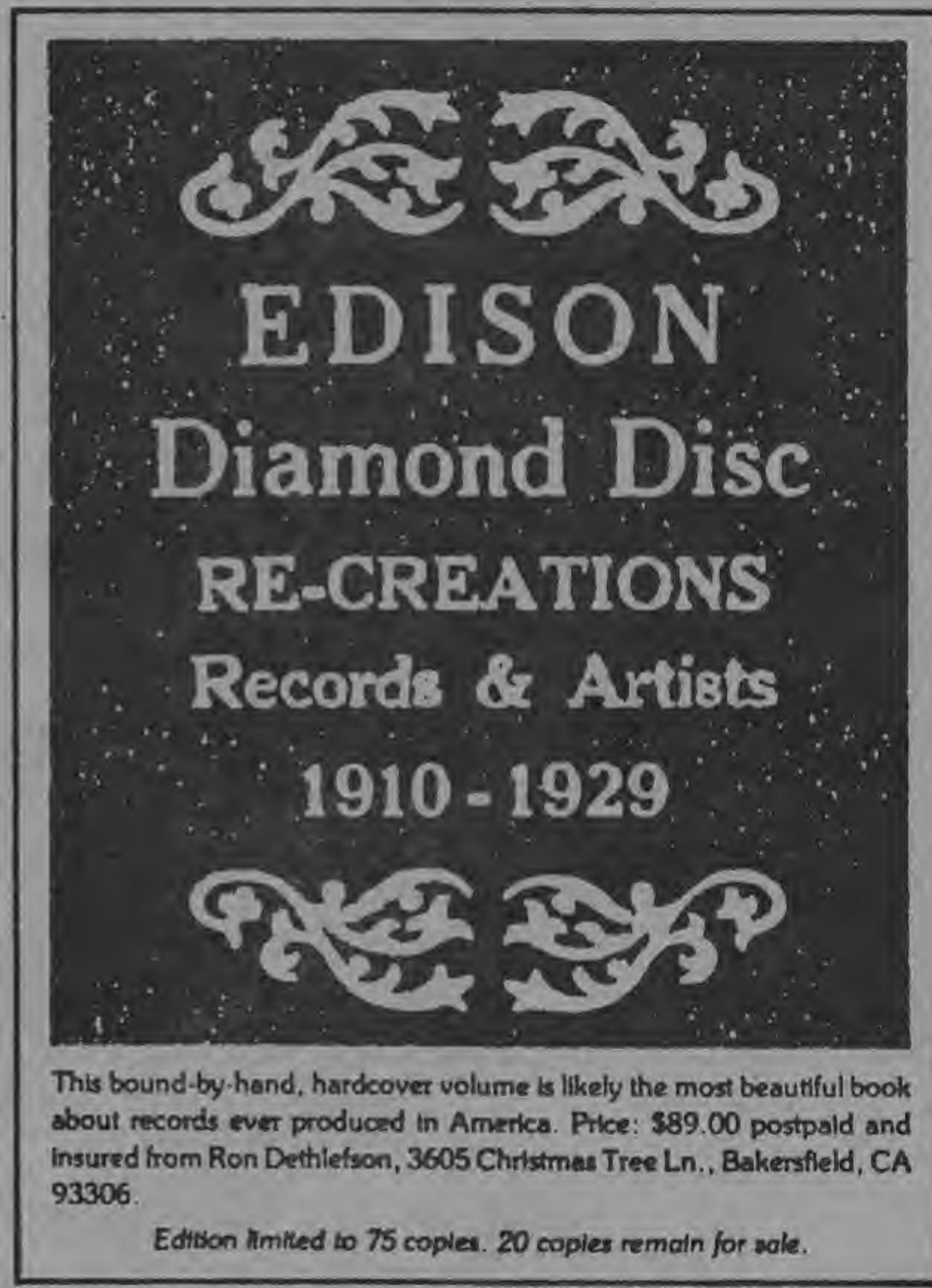
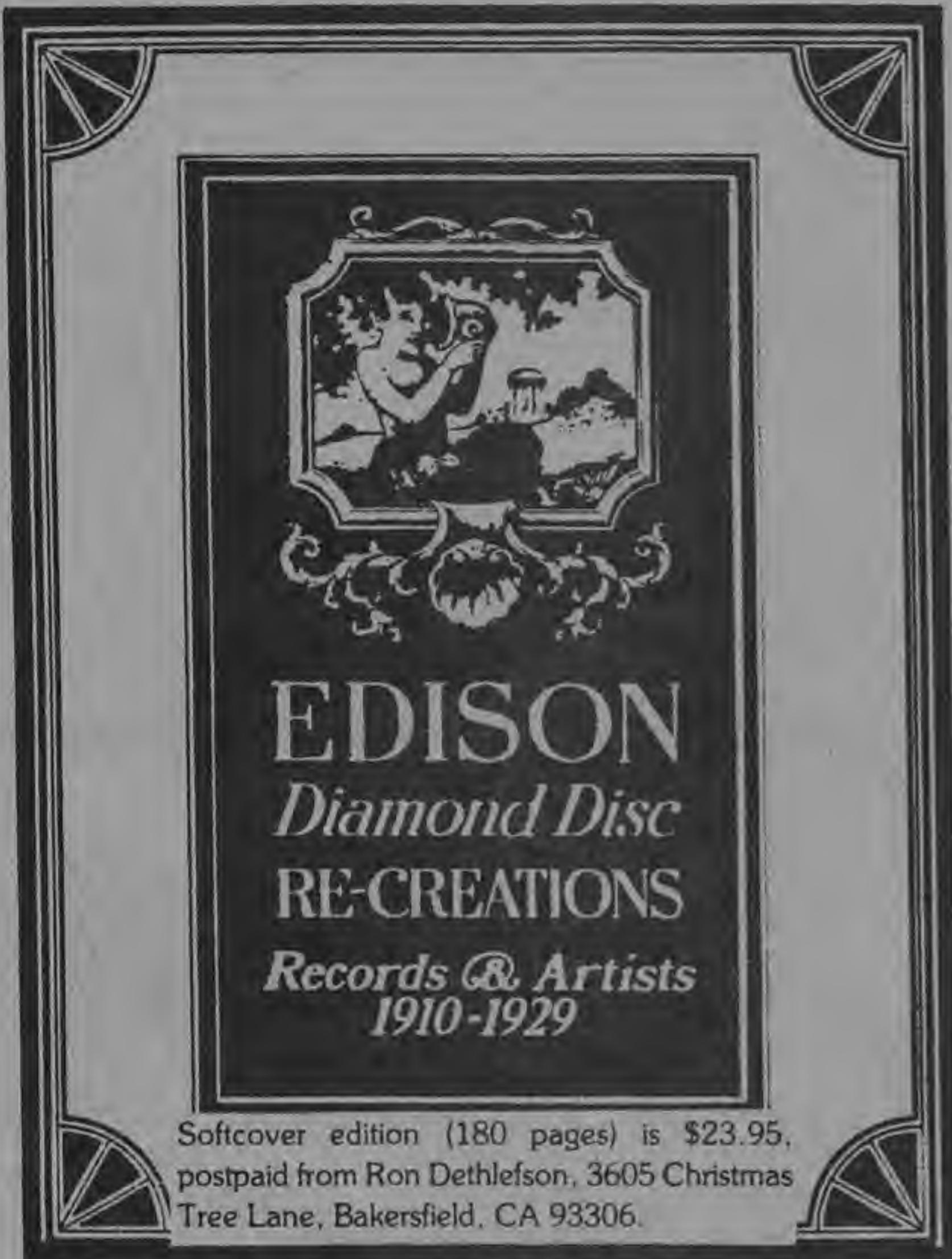
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